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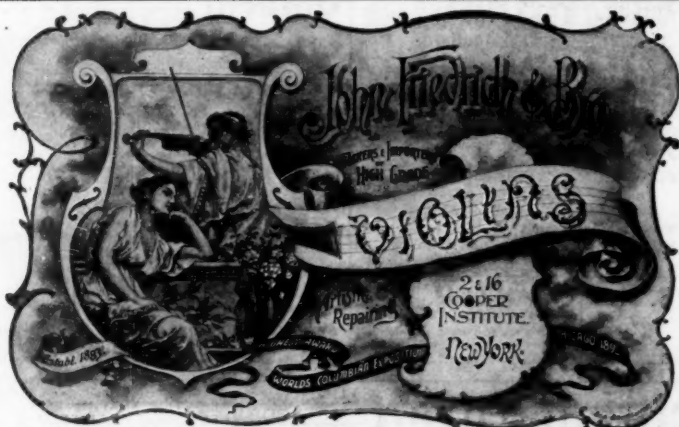
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Of the Frankfurt Trio organization only the name and the pianist, James Kwast, have remained unchanged, while the two representatives of the string constituency, in former years Professor Herrmann and Becker, are now replaced by younger forces. This new blood has infused new life into the performances of the trio, as was shown at a concert given in Bechstein Hall a week ago to-day, and which elicited a great deal of favorable comment on the part of the many connoisseurs present.

Adolf Rebner, the young violinist whose musical qualities I had occasion to admire in a concert of his own he gave here last spring, makes an energetic as well as thoroughly trustworthy leader. He does not depend, as did his predecessor, upon the musical guidance of the pianist, taking an initiative of his own, thus, while still retaining absolute co-operation, he really plays first fiddle, as he ought to do.

The cellist, Johannes Hegar (a brother of the Swiss composer-conductor), is more of a refined than of an impulsive musician, but fits well in the ensemble, except in forte episodes, where his tone is a trifle too diminutive to cope successfully with the more sonorous utterings of his associates.

About Kwast's technically finished and conceptionally thoughtful chamber music playing I have spoken in terms of praise before. These three gentlemen gave us a very smooth and highly enjoyable reading of Dvorák's F minor Piano Trio, which, especially in its pretty C sharp minor Satz (allegretto grazioso), was received by the audience with acclamation.

Of the Beethoven A major Cello Sonata I heard enough to assure me that Hegar is besides refined also technically well equipped, and I left the hall with regret that I could not stay there to listen to the reproduction of the Brahms B major Trio in the revised edition, which formed the third and last number of the program.

Instead of the latter work, however, I heard at Beethoven Hall the two final movements of a new "Hungarian" Trio, op. 10, in F minor, by a to me hitherto unknown composer named Koloman Chován. It is a work full of merit as far as thematic treatment and form are concerned, but in contents the scherzo and finale are only of meagre material, strongly seasoned with the national paprika spice. I have a faint suspicion that this was done, as they say it frequently happens also with the Hungarian goulash, in order to hide the stale quality of the meat ingredients of that appetizing, highly flavored dish.

The new Trio was produced here by Professor Bendiner, of Budapest, winner of the Francis Joseph Prize at Vienna, but nevertheless a rather dry and uninteresting pianist. If he had less of chance to show this in the piano part of the said Trio he made it all the more apparent in his reproduction of Beethoven's Appassionata Sonata, in which he rushed all of the tempi to such a degree as to take sense as well as sentiment out of the music. In the Trio Alfred Wittenberg, a promising pupil of Joachim, had assumed the violin part at short notice, and Max Schulz-Fuerstenberg did justice to the not very easy share in the work allotted to the cello.

A violinist from Budapest, Mr. Koloman Balassa, also took a soloistic hand in this somewhat mixed, but principally Hungarian, concert. He waded through the Vieuxtemps D minor Concerto as best he knew how, and this was not very well. It gave Baker some trouble in following with the piano accompaniment, despite that gentleman's reliable routine. Mr. Balassa should stay for some time longer at Budapest before he ventures again to Berlin.

Some Hungarian Lieder were sung by Miss Hella Sauer, who wasted breath and a modicum of musical intelligence upon these songs by A. Laszky and Aurél Kern. The latter's Lieder, "Abendschatter" and "Werbelied," as mentioned upon the program, were awarded the Millennium Royal Prize, but are nevertheless made of such poor stuff that I was involuntarily reminded again of Hans von Bülow's witticism: "Je preisser ein Werk gekroent ist, desto durer faelltes."

The final selections of the paprika program were made up of Liszt Hungarian rhapsodies and Hubay violin pieces, which were undoubtedly also butchered by the composers' countrymen, but I can assure you, to my comfort, that this happened in my absence.

The Royal Opera House intendency now quickly introduces novelty after novelty. We had scarcely recovered from Kulenkampff's "King Thrushbeard," when on Wednesday last we were vouchsafed the first performance of Reinhold Becker's one act opera "Ratbold." As the première of the latter work was given in conjunction with a repetition of the first mentioned, I was enabled to attend in person the performance of an opera about which I had reported in a previous budget in the language of my esteemed colleague of the *Berliner Tageblatt*. On the whole I cannot find his, as well as the judgment of some others of my confrères, corroborated by my own. On the contrary, I deem them much too severe upon the unpretentious, very pretty, very naïve, but withal very musicianly first opera written by Kulenkampff. The second act especially is extremely stimmungsvoll, an idyll of the woods, and full of sentiment, as well as color. I like it very much, and think that an injustice has been done by the critics to the author of "Koenig Drosselbart."

None was done by them to the author of "Ratbold," the amiable Dresden song and male chorus composer Reinhold Becker having been treated by the scribes in as benign a style as he was by the première public, which called him out, together with the artists concerned in the cast, three times after the fall of the curtain. The libretto of "Ratbold," by the well-known novel writer Felix Dahn, deals in the space of a short hour with a sort of Enoch Arden subject. The story, however, has a slightly different ending, and is not one-half as poetically conceived as Tennyson's touching tale. Ratbold, the older of the sailor's widow Wiarda's two sons, counsels his younger brother Uwe to take a certain nautical trip, promising good financial results.

Ratbold does this with the intention of capturing Uwe's fiancée, Atta, with whom he is secretly in love. The voyage must have been as perilous as Ratbold foresaw, for Uwe does not return for many a long year. In the meantime all the wicked brother's evil designs upon the faithful girl are frustrated through her true love for the younger brother. It is just after a hot scene between these two that on a storm-ridden shore a sailing vessel in great danger of stranding is reported. One single man is seen holding on grimly to a spare mast. Ratbold, desperate because he has again been refused the hand of Atta, sets out to rescue the sailor, who, of course, is nobody else but the long lost Uwe.

The two brothers get ashore safely and Uwe is restored to the loving hearts of his girl and dear old mother. Ratbold confesses to all who want to hear it, including the entire chorus, that his intentions had been evil ones, and

that even a few minutes ago, when he saw that it was his brother whom he was about to rescue, he was tempted to leave the shipwrecked man to his fate. But brotherly love conquered wicked impulses, and now that the family is reunited Ratbold, not being able to bear watching the happiness of the other two, and smitten by his conscience, throws himself into his little skiff and rows out into the wide, wide ocean, nobody knows whither, while the curtain falls meditatively amid the final peals of the brasses in the excited orchestra.

Nobody else was very much excited, although nobody either was very much offended. Becker's music, somewhat theatrical, as it ought to be, is of the decent and even better class sort. His lyric tendencies do not forsake him even when writing dramatic music, and in these episodes he is at his best. Thus I liked very much Atta's song, Wiarda's lament, Uwe's renewed love utterances.

The chorus is also treated in Becker's best Liedertafel vein. One can also not grumble at the orchestra, although the storm which is conjured up from its depths is a gentle little Saxonian storm, comparing with a real storm at sea just about as the Saechsische Schweiz does with the mountains of Switzerland. But then, "it all goes," as the saying is; and if I have heard many more intense and especially more dramatic works than "Ratbold," I have also attended a big majority of poorer ones, and I prefer this honest, decent, orderly music to most of the latter day productions of the neo-Italian school.

The performance, which Schalk conducted with a good deal of circumspection, but not any too much temperament, was an excellent one. Berger made dramatically the most that was possible out of the title part and song, as he always does, very well. Mrs. Goetze was in every way sympathetic in the part of the widow Wiarda. Sommer's fresh tenor voice sounded well, and he acted none too clumsily as Uwe. Faithful little Atta was vocally and histrionically well represented by Miss Rothausser. Stammer was a massive lighthouse guardian. The lighthouse itself, however, looked more like a big cologne bottle than like the object it meant to represent. Otherwise, however, Tetzlaff's mise en scène was, as usual, very excellent.

While these operatic events were progressing at the Royal Opera House Eugen d'Albert gave his first piano recital in Berlin this season at the Singakademie. He had selected the following interesting program:

Passacaglia, C minor.....	Bach-D'Albert
Sonata Appassionata .....	Beethoven
Three Preludes, D minor, D flat and G minor.....	Chopin
Fantaisie, op. 49.....	Chopin
Carnaval .....	Schumann
Impromptu, op. 142, No. 3.....	Schubert
Impromptu, op. 142, No. 4.....	Schubert
Scherzo, op. 16, No. 3.....	D'Albert
Humoreske, op. 13.....	Paul Juon
Nachalterwalzer .....	Strauss-Tausig

The pretty young married woman, herself an excellent pianist, to whom I intrusted, with injunctions to report about the recital, ticket for the same, writes to me as follows: "The concert was a brilliant success. Even the podium up to the organ was occupied. D'Albert's playing was colossal. It is true he got out in his own piano transcription of the passacaglia, but it goes without saying that he got in again. He had to play three encores, and when people would not move even then, he finally had to add still a fourth one. He performed upon a superb Steinway concert grand."

Thursday night I was caught first at the joint vocal recital two ladies treacherously gave at the Beethoven Hall. Their immortal names are Ellen Sarsen (soprano) and Maria Arendt (alto). The latter opened up proceedings with the tedious Penelopeia aria, "Hellstrahlender Tag," from Bruch's "Odysseus," and Miss Sarsen followed with "Elizabeth's Prayer," from "Tannhäuser." Then the critics fled and had just time to throw dice for a round of drinks, necessary to brace them up after such an untoward double attack upon their auricular nerves. By a majority of four to three it was voted that the alto is the worse singer of the two.

A young American lady, Miss Mary Forrest, gave a vocal recital at Bechstein Hall on that same evening, and, as I had promised her my presence and am in the habit of keeping my promises—hence, never have had a breach of promise suit—I skeddaddled from the Philharmonie before the slow movement of the Beethoven Concerto, and got to the other place in time for the only novelties on the program.

These were two Lieder by the young pianist R. Ganz, the first one of which, "Der Letzte Blick" ("The Last Look"), still in manuscript, is very suggestive and full of sentiment. The second one, entitled "Mir Träume," was redemanded and is also a really valuable little song, although I must say I prefer the former. These songs were accompanied by the composer, who, also, if report has it correctly, will accompany the fair singer through life. Hence these tears of joy!

Miss Forrest is a delightful soprano, musical to the tips of her taper fingers, and so refined. Her delivery is of

rare charm and intellectuality, but it might please many listeners still more if the lady had assumed a trifle less of her fin-de-siècle coquettishness.

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The experiment which was tried last Friday evening at the Philharmonic of presenting a conglomeration of fragments from Glinka's opera, "Russlan and Ludmilla," in a concert performance did not prove a success. Various circumstances combined to militate against such an undertaking, foremost among which was the lack of action and stage accessories in presenting a work which evidently must be seen as well as heard in order to be in any way comprehensible to an audience not familiar with the subject of the opera, the libretto of which is based upon one of the epic poems of Puschkin. What could be gleaned of the contents in the very garbled and evidently equally poor and fragmentary, at times even senseless, German translation of the Russian text of the opera, was not well adapted to further the understanding of so strange and thoroughly national a work as this (in Russia) most popular of all of their home musical productions.

It was not so in the beginning, for when the work was first brought out in St. Petersburg in 1842, "Russlan and Ludmilla" scored a decided failure. The composer, who is not unjustly called the father of the modern Russian school, was desperate over the fiasco, which he could not understand, for, as he rightly estimated, "this opera contains fifteen times more music than my 'Life for the Czar,'" and yet the latter work, probably on account of its patriotic sentiment, was then already a popular favorite. It took fifteen years—just about till the composer's death (he died in Berlin in 1857)—before "Russlan and Ludmilla" could assume, and later on surpass, the popularity achieved by the older work, until now it is in the standing repertory of all Russian opera houses. But in order to feel the true spirit of this Russian music, which is national in the best meaning of the word, you must hear it represented by Russian artists and not by German ones, who cannot even pronounce the names of the libretto correctly, and who, anyhow, were not sufficiently well drilled.

From the orchestral portions of the work, performed under the able and enthusiastic direction of a young but already highly esteemed conductor by the name of Nicolai von Kasanli, Glinka's music contains a number of remarkable episodes, which sound less advanced in our day than we are liable to give credit for, when we fail to take into consideration that the work was written sixty years ago, before Wagner and Berlioz could have exercised any influence upon the composer. When thus considered, however, the music, with its many fine and frequently surprising harmonic turns, its telling orchestration, its characteristic traits in the way of national flavoring, gains much in artistic importance, and one can find an understanding for the sincere admiration in which Glinka was held by such successors as Tschaiikowsky, the two Rubinstein and, in fact, the entire modern Russian school.

To me, I must confess, it sounded at first very much as tomatoes tasted to me when, in the beginning of my long sojourn in New York, I had to become accustomed to them before I could relish them. I trust and believe that, for my sake, some day it will be the same with Glinka's music, of which on this occasion I could only enjoy a single aria, which Mrs. Herzog, indeed, sang superbly. The rest, I confess it candidly, sounded to me very—Russian.

\*\*\*

With the pleasantly piquant flavor of Russian leather, emanating from the pretty little boots of my beautiful exotic neighbor still in my nostrils, I tore myself away from "Russlan and Ludmilla" (more, however, from the latter), and ascending a few staircases I found myself in Beethoven Hall in the midst of Mrs. Marcella Lindh's song recital. Our dark-eyed, lithe little countrywoman has found favor in the eyes and ears of a Berlin musical public, and hence her first recital here this season was unusually well attended, and the hall, in its fresh beauty, seemed pregnant with genuine enthusiasm.

Also, I must confess that although I did not care so much for her delivery of an only technically interesting mad scene aria from "Lucia," in small songs Marcella

Lindh is perfectly charming. Her clear, pearly and pure delivery in delicate dynamics of such musical frailties as Chaminade's "Chanson Slave" and Dr. Bogamil Zepler's quaint "Fête aux Champs" (the latter vociferously redemanded) is irresistibly delightful, and it is no wonder, therefore, that at the expiration of the recital an Oliver Twistian demand for more was manifested.

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On Saturday night I heard two new works in large form, the first of which proved a thorough disappointment. This was Weingartner's new second string quartet in F minor, which had its first performance here through the Halir Quartet. The same excellent organization brought out last year Weingartner's first string quartet, in which work I found much to admire. But Weingartner is one of the most unreliable and character lack-

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ing composers of all those that ever came to my notice. He has no style of his own. At the outset of his career he composed in ultra-modern manner. Suddenly last year he comes out with a symphony which tries to outdo Haydn in naïveté of invention and style, and certainly rivals him in simplicity of orchestration. And while the first string quartet was in no wise startling or unconventional, the new second effort in the same field can hardly be classed as belonging among real or, at least, legitimate string quartet literature.

First of all it is not well written for the string instruments, which are mostly treated in a more or less orchestral fashion, and so difficult is the work to perform that an ordinary quartet organization would hardly be able to give an adequate reproduction of it. The first movement, which is the best one in the way of thematic invention, loses interest because of the nearly throughout homophonic treatment. The second, and allegro quasi scherzando (also in F minor), is the most unquartetlike of all four movements. It bears in no way the character of a scherzo. The weak, principal theme is treated in fugue style and given out in pizzicati throughout. To vary this method the composer makes the performers play a long and repeated episode with the bow near the bridge (sul ponticello), which produces an effect similar to that of a murmuring mass of monks in a monastery mumbling prayers. It was hard to make anything at all out of it, and the scherzo as a whole sounded meaningless.

The adagio cantabile in A flat hides its lack of form under the excuse of the designation as a fantasia. It is laboriously conceived, and the whole movement grows wearisome through the prolonged and unchanging use of a syncopated accompaniment. The final vivace furioso is simply crazy, and no string quartet music at all. The audience did not know what to make of the work, neither did the critics. Upon short applause by some of the friends among the public Weingartner appeared upon the platform with the members of the Halir Quartet, but was soon greeted by the hisses of the majority who did not like his work.

He took part as pianist in the performance of the Schumann quintet, but this I would not stay to listen to.

I wanted to hear the new piano concerto by the Berlin composer Eduard Behm, which was awarded, I believe, the second Basendorfer prize in Vienna last year. Dr. Franz Kuhlo, from Vienna, a friend of the composer, performed the novelty under the composer's direction, and I

think he was also the pianist who played it at the plebiscite hearing it was given in Vienna, when it took the second prize, while another concerto, performed by its own composer, was awarded first prize. "With the jockeys changed the race might have been won by the other horse" is a judgment one frequently hears upon the turf, and an equal reversion of victory might possibly have taken place in Vienna, had a more interesting pianist interpreted Mr. Behm's work.

Dr. Kuhlo commands an estimable amount of technic, but he has no individuality and is a dry and tedious pianist, as he demonstrated already in the performance of the Chopin B minor Sonata (the Brahms B flat Concerto I had missed) which preceded the Behm Concerto. Nevertheless I cannot say that the latter work is really a first-class piano concerto. In all but the sprightly final movement the solo instrument is treated too much in antagonism with the orchestra for such a purpose. In the first movement, for instance, the very brilliant setting of the principal subject in E flat for the entire modern orchestra actually kills the first entrance of the piano with the same subject, which sounds tame after such sonority. And it is the same nearly throughout the entire movement, where the orchestra is handled in juxtaposition, instead of combination with the piano.

The Adagio (curiously enough in E), while the concerto stands in E flat) has many beautiful traits and some Wagnerian colors and harmonies, but it too is not really great or original music. Neither is the final movement original in invention, but it is at least highly effective and very clever in facture. Behm deserved the applause which called him and Dr. Kuhlo upon the platform repeatedly, and which was surely meant for him as much, if not more, than for the concert-giver.

Last night we had at the Royal Opera House the seventh symphony soirée of the Royal Orchestra, under Weingartner's direction, who produced here on this occasion for the first time his symphonic poem, "The Realm of the Blessed." I had heard this work at the Mannheim Tonkuenstler meeting and reported at length about it at the time (I believe two or three years ago). At second hearing my first impression remains unchanged, and I still maintain that this work, which is alleged to have been "inspired" through Arnold Böcklin's celebrated painting of the same subject, virtually is entirely devoid of inspiration. At any rate the painter has given to the

composer only color ideas, but no designs. The orchestral canvas of Weingartner shows as heavenly and dazzling colors as those displayed by Böcklin, and this in itself is no slight merit, but, contrary to the painter, the composer lacks all melodic plasticity.

The only episode in which ideas that can be taken hold of are uttered by the orchestra is in the Dance of the Blessed Spirits, but while Glück in the same subject gives you the sublime, slow, stately rhythm of the blessed souls in their divine ecstasy, Weingartner only makes a vain attempt, not reaching even a state of dignity, and toward the close his Dance of the Blessed Spirits, with its overloaded orchestral polyphony waxes into something very much like revelry.

This work was also not received with the undivided tokens of approval, with which Weingartner's readings of the Beethoven second "Leonore" overture, the D major, one of the best of Haydn's symphonies (written in and for England) and Raff's ever youthful and color-glowing Forest Symphony, were hailed by the large and enthusiastic audience.

The program for the eighth concert, which does not take place until March 9, embraces Dvorák's "Carnival" overture, Berlioz's Fantastic and Beethoven's B flat symphonies.

\*\*\*

Quite reluctantly I left the opera house before the Wald Symphony, in order to hear at least a portion of the program offered by the English pianist, Leonard Borwick, at the Singakademie. Like most of his countrymen, he is not overflowing with musical temperament, but Borwick, with all lack of subjectivity, is one of the best pianists for certain works one can listen to. His technic is nearly infallible and he has that quiet repose and ease which allow you to concentrate your entire attention upon the work he interprets, instead of being diverted through the piano performance as such. Thus I enjoyed very much a section of the so rarely heard, but extremely beautiful G major Concertstück, op. 92, of Robert Schumann, and the entire Brahms B flat Concerto, in the interpretation of which Borwick equals a d'Albert and a Robert Freund, higher praise than which I could not possibly bestow.

The co-operation of Dr. Joachim as one of the rare instances in which the great violinist acts as conductor, Mr. Borwick probably owes to his English origin, for Dr. Joachim's predilection for all "that's English, you know" is as well known as that nation's reciprocity of the sentiment. For the rest Dr. Joachim is a greater card than

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he is a conductor, more especially for accompaniments, and I have no doubt that Mr. Borwick had fared artistically as well, if not considerably better, under the Philharmonic Orchestra's regular conductor, Josef Rebeck, who would surely not have allowed his musicians to drag with the accompaniment a quarter of a bar behind the soloist.

\*\*\*

Pauline Lucca will soon venture her third experience in the way of matrimony. Her first official husband was the Baron von Rhadur, from whom she was divorced. The second husband was the Baron von Wallhofen, who died a short while ago. Now Pauline Lucca has engaged herself matrimonially for the third time. The happy fiancé is the singing teacher Forstén, who has just taken a trip to his native land of Sweden in order to procure a divorce from his present wife. This little matter once satisfactorily arranged, there will be no further hindrance to Madame Lucca's third matrimonial venture. May it turn out a more lasting one than its two predecessors!

\*\*\*

Court Conductor Dr. Aloys Obrist will retire from his present position of first Kapellmeister at the Stuttgart Court Opera at the expiration of the current season. He intends to settle in Tabarz, in the Thuringian forest, where he will devote his time to composition of opera.

\*\*\*

I met General Musikdirektor Fritz Steinbach, of Meiningen, who is in Berlin busy conferring with other leading members of the Allgemeiner Deutscher Musikverein with regard to the works to be performed at the next Tonkuenstler meeting in Bremen. The only work of an American composer that will probably be heard on this occasion is Frank van der Stucken's symphonic prologue to "Ratcliff," which the composer is to conduct in person.

\*\*\*

Next Saturday night, on the occasion of the Emperor's birthday, a gala performance will be given at the Royal Opera House of the newly studied and mounted opera, "The Bronze Horse," by Auber, which will be brought out in Humperdinck's revised new edition.

\*\*\*

Just as I am about to close this letter, I learn that Manager Charles Loewenstein has been stricken down with paralysis. His entire left side is completely lamed, and he is lying unconscious at his home. The case is considered a hopeless one. This unfortunate occurrence, of course, puts at least preliminarily a premature end to Manager Loewenstein's cycle of new subscription concerts, for which some eminent artists had already been engaged.

\*\*\*

The death is announced to-day of the talented young contralto, Miss Luly Heynsen, who, in the prime of her life and in the beginning of a brilliant career as one of Berlin's most intellectual concert singers, succumbed to diphtheria.

\*\*\*

A quartet of violinists called at THE MUSICAL COURIER's Berlin office during the past week. They were Johannes Miersch, who will be heard here in concert in a few days; Aldo Antonietti, a young Italian; Daniel Visanska, and William Davol Sanders, of New York, a former pupil of Clifford Schmidt and Richard Arnold, and who studied here under Halir and Joachim. Mr. Sanders will give a concert of his own in Berlin on February 7. The only caller of the fair sex was the gifted little composer-pianist, Marguerite Melville, who came to me with the proofsheets of her sonata for violin and piano about which *magnum opus* I shall have something more to say when it is published.

O. F.

## Musical . . . People.

Gardiner (Me.) is to have a fine new opera house. The Lansing (Mich.) Vocal Society will give their next concert February 21.

Miss Gertrude Whiting is musical director of Bethel College, McKenzie, Tenn.

The pupils of Miss Calhoun and Miss Chamberlain's school gave a musical February 9.

Mrs. Fernanda Hansen, Manistee, Mich., has moved her music rooms to 418 River street.

The pupils of Miss A. S. Williams gave a piano recital at Salt Lake City early in the month.

A musicale was recently given at the music studio of Miss Levy Yates, Neosho, Mo., by herself and pupils.

Mrs. Zetta Wetmore was one of the soloists at the last regular meeting of the Beethoven Club in Sioux City, Ia.

A musicale of the pupils of Miss Alta M. Brown was held February 5 at the home of Miss Marion Andrews, Milford, Mass.

Mrs. Minnie Roessler-Bence sang a solo at the musicale given by the Christian Church choir at Valparaiso, Ind., last week.

Miss Helen Temple, of Memphis, Tenn., has gone to Indianapolis, where she will remain for three months studying music.

The program at the Twentieth Century Club, Kalamazoo, Mich., February 8, was a good one. Vocal solo, Miss Winifred McKee.

A recital was given on the 6th by some of the pupils of Mrs. Bensinger, at her home on Washington street, Watertown, N. Y.

February 3 a piano musicale was given by the pupils of William H. Bush at his residence, 693 Bank street, New London, Conn.

J. S. Strong has resigned his position as chorister in the Presbyterian church at Tecumseh, Mich., after fifty years' service in the choir there.

The Connecticut Music Association hold their tenth annual May festival a week earlier than usual this year, the dates being May 7, 8 and 9.

Miss Kellogg's music class a short time ago gave a very entertaining recital at the home of Dr. and Mrs. O. F. Thomas, Chillicothe, Ill.

Mr. Macpherson's music room at Poughkeepsie, N. Y., was filled with the friends of his pupils on the occasion of their annual musicale, February 8.

A piano recital was given the second week in February by the piano pupils of Miss Eleanor Marie Dhuy, at her home, East Jackson street, Joliet, Ill.

Members of the Tuesday Musical, Belleville, Ill., gave the program at the February meeting. The accompaniments were by Mrs. William P. Merck.

At the Nebraska Conservatory of Music, Lincoln, Neb., a piano recital was given by Marian Anna Camp, pupil of Lucy M. Haywood, on Monday, February 5.

A concert was given last week in the First Reformed Church, Yonkers, N. Y., under the auspices of the Ladies' Aid Society, by the pupils of Mrs. Louise Finkel.

Miss Mabel Fister, music director at Sturgis, Mich., has had a most flattering call to become director of music at St. Johnsbury, Vt., together with becoming soloist in the largest church in the city.

Norris D. Blake, a pupil of Mme. Maria Petersen, Worcester, Mass., has been engaged as tenor soloist and choir director at the Evangelical Church, Westboro.

At Norwalk, Ohio, February 12, Carl Volmar, assisted by Mr. and Mrs. Otto M. Harter and Miss Jennie Griffin, gave a musicale at the parlors of the St. Charles hotel.

The ninety-first recital at the College of Music, Cedar Rapids, Ia. (William J. Hall, president), has just taken place. Miss Edna Barrett and Master Fred Liserens gave the program.

At Nashua, N. H., February 4, the Universalist choir Miss Bertha Harris, Miss Mabel Griswold, E. W. Gray and H. I. Gray, gave a musical service, assisted by Miss Nina Fletcher, violinist.

A musicale was given in the parlors of the Beaver House, Beaver, Pa., on the 1st, by the music pupils of Miss Mary V. Brown, assisted by Miss Beulah Reed, a promising young soprano.

At the regular February musical service of St. John's Church, Albuquerque, N. M., Miss Nellie Taylor, who succeeds Mrs. Detweiler as organist, began her duties. Mrs. Knightlinger sang a solo.

Miss Freehafer, violinist, of Grand Forks, who studied at the Oberlin (Ohio) Conservatory of Music for a number of years, was engaged as soloist at the band concert in Crookston, Minn., February 9.

Charles Duncan Allen, organist and choirmaster at Trinity Episcopal Church, Fort Wayne, Ind., is organizing a vested choir to consist of at least thirty voices, and will be made up of men and boys.

The Ladies' Mandolin Club, of Ottumwa, Ia., has elected the following officers: President, Mrs. E. E. Lewis; vice-president, Mrs. W. W. Kridlebaugh; secretary and treasurer, Miss Josie Bearman.

There were vocal numbers by Mrs. Porter and Miss Jones, and piano numbers by Mrs. Russell, Miss Waring, Mrs. and Miss Payne at the thirty-sixth Mendelssohn recital in Ovid, N. Y., early in the month.

The Tuesday Musical Club, of Denver, Col., gave its regular fortnightly concert on February 6. The program was devoted to "Nature Music." Program committee, Miss Dolce Grossmayer, Mrs. J. E. Kinney.

The Ladies' Musical Club, of Chagrin Falls, Ohio, have elected the following officers for the year: President, Mrs. John Freeman; vice-president, Mrs. William Wallace; secretary and treasurer, Miss Maude Ingersoll.

A song recital by G. L. Savage was given at Leadville, Col., recently, assisted by Miss Buena Alverson, mezzo soprano; Mr. Liefke, violinist, and Mr. Tunberg, pianist. Mr. Savage is a well-known vocalist of that city.

The musicale given by the pupils of Mrs. A. G. Kaesmann at the home of Mrs. J. Reed Topping, 295 East Main street, Bridgeport, Conn., Saturday afternoon, was attended by a large number of music loving people.

The 288th students' recital of the Denver (Col.) Conservatory of Music took place February 9 at Arion Music Hall. On the 2d a vocal recital by pupils of Oliver B. Howells took place in the parlors of the Conservatory of Music.

Mrs. Alex Cox, violin; Mrs. Ed Jordan, bass viol; Mrs. E. I. Waddell, cornet; Miss Mabel Barker, violin; Miss Georgia Barker, violin; Miss Annie Greenlaw, piano, and Mrs. Charles Palmer, cornet, compose a ladies' orchestra at Presque Isle, Me.

"The Messiah" was given at Bridgeport, Conn., on the 6th by Miss Florice M. Chase, soprano; Mrs. Susan Hawley Davis, contralto; W. Robert Clarke, basso, and C. T. Latham, tenor, assisted by a chorus of forty-two

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voices. Professor Weidenhammer presided at the piano, and Mrs. Elmer S. Beardsley at the organ. The ensemble was conducted by Prof. A. J. Wilkins.

At the Hiram College Conservatory of Music, Hiram, Ohio, Eugene Feuchtinger, A. M., director, an artists' recital was given in the Auditorium, Thursday evening, February 8, by Miss Cordelia Kent, pianist, and Miss Dora Dudley, soprano.

There will be an artists' recital, February 26, under the auspices of the Kalamazoo (Mich.) Conservatory of Music, at which W. C. Seeboeck, pianist, and E. C. Rowen, bass, of Chicago, will appear. The recital will be given at the People's Church.

The Nineteenth Century Club, of Yankton, S. Dak., gave a concert recently. Mrs. C. L. Blunt, Miss Martha McVay, C. S. Kingsbury, Miss Marsh, J. W. Mather, Mrs. J. W. Mather, George Wilson, Miss Mullen and Rob Macgregor gave the program.

A musicale was given by the Nineteenth Century Club at the home of Hon. George R. Cornwell, Penn Yan, N. Y., on the 5th by Mrs. Conant, Bert Hopkins, Mrs. Reed, Mrs. Tuthill, Miss Hanford, William Cornwell, Miss Cornwell and F. Elliot Jenkins.

A program was given at Pleasant View Luther College, Ottawa, Ill., last week, for the benefit of the college band. Prof. Charles E. Hentrich, Charles Diest, Dr. Edward Kramm, Miss Adelaide Jones, Mrs. C. W. Weeks and the Boat Club Mandolin Orchestra took part.

At Abingdon, Ill., a musical was given last week under the direction of G. E. Williamson. Miss Minnie Babbitt presided at the organ. The Ladies' Quartet, consisting of Misses Clements, Heather, Jameson and Pierce, sang, as did W. S. Norris, Miss Bertha Bowton and Miss Ida Heather.

An organ recital was given by Harlow V. Knight, of Detroit, Mich., graduate of New England Conservatory of Music, organist of St. Andrew's Church, Windsor, Ont., assisted by Miss Kuhn, contralto, and the vested choir of Grace Church, at Grace Church, Mount Clemens, Mich., February 8.

The following are the officers of the Elite Musical Club, of Bellefontaine, Ohio: Miss J. Smith, president; Orville Bray, vice-president; Miss Clara Harper, secretary; Miss Hattie Huffman, assistant secretary; George Morgan, treasurer; Z. Bray, musical manager; S. S. Paymer, musical director.

A recital given at the Norman school, Moorhead, Minn., on February 2, by Miss Lititia Morrissey, mezzo soprano; Miss Glenna Smith, reader, and Miss Bertha Darrow, pianist, was witnessed by a large and appreciative audience. Mr. Nesheim accompanied in one selection on the violin.

The Norman, Okla., Choral Union has already enrolled seventy-six members, with new applicants at each meeting. Officers elected are: Andrew Kingkade, president; C. W. White, vice-president; Mrs. F. Ross, secretary and treasurer; musical director, Frederic Mills Ross; pianist, Grace A. King.

The Amateur Musical, of Wabash, Ind., gave a Scandinavian program at its last meeting. Mrs. Beegan, Edna Ebbinghouse, Gertrude Zerbee, Mrs. Charles R. Blount, Margaret Drew, Bertha Myers, Misses Bach, Berth, Edward and Walter gave the program; accompanists, Mr. Geiger, Mesdames Beegan and Haas.

Miss Edna Manners and Miss Clara Burton sang at the last meeting of the Georgetown (Del.) New Century Club. A quartet consisting of Miss Blake, first soprano; Mrs. Harry Yeager, second soprano; Mrs. Lange, first alto, and Mrs. Holmes, second alto, gave the concerted number "Wreath Ye the Steps," from "Paradise and the Peri,"

at the last regular meeting of the Students' Musical Club in Helena, Mon. Others taking part were Miss Smith, of Kenwood; Miss Hessian, Miss Estelle Flaherty and Mrs. Kurtz. The accompaniments were by Miss Cuthbert and Mrs. Gould.

An organization known as the Beethoven Club was recently formed at Addison, Me., for the purpose of studying music. First meeting was held with Miss Lucy Curtis. The following officers were chosen: President, Mrs. F. A. Chandler; secretary, Miss Small; committee, Misses Curtis and Hall, Mrs. V. C. Plummer.

The second subscription concert of the Mount Vernon (N. Y.) Musical Society was given February 16, the oratorio, "St. Paul" being presented. Mr. Hallam is conductor of the society. The soloists were Mrs. Josephine Jennings Percy, soprano; Mrs. Adele Baldwin, contralto; George Leon Moore, tenor; Robert Hosea, basso.

The artists for three of the four concerts to constitute the Albion, Mich., music festival have been selected by the board of officers as follows: Otto Friedheim, pianist; Flavie Van Den Hende, violoncellist; Frank King Clark, basso; Lucille Stevenson, soprano, and Holmes Cowper, tenor. The time determined upon for holding the festival is May 8 to 10.

The members of the Men's Glee Club of the State University, Iowa City, Ia., are William C. Hall, George D. Barth, Arthur W. Davis, Howard E. Goodsell, Wiley S. Rankin, Walter H. McElroy, Raymond W. Cassady, J. David Minch, Fred W. Bailey, Adam K. Hess, Hugh H. Shephard, Thomas B. Powell, James H. Peregrine, Charles H. Bailey, James E. Campbell, Karl J. Johnson. Director, Howard E. Goodsell; tenor soloist, William C. Hall; baritone soloist, Fred W. Bailey; pianist, Miss Marjorie E. Goodsell; violinist, Howard E. Goodsell.

The Year Book of the Students' Musical Club, of Helena, Mont., has been issued, and contains the names of officers and members, in addition to the programs from October 14 to April 25. The officers are: Mrs. L. C. Babcock, president; Mrs. Thomas Kurtz, vice-president; Mrs. Lewis Penwell, secretary and librarian, and Miss Susan Chessman, treasurer. There are thirty-one members, Miss Harriet Smith, of Red Wing, Minn., being an honorary member. The programs are varied, every other one being devoted to the works of one composer, the alternate ones being miscellaneous, which enables the members to study and hear a large variety of music.

The Akron (Ohio) Liedertafel Society celebrated its forty-fifth anniversary in its hall on February 3. At that first meeting, forty-five years ago, thirteen citizens of the "village" of Akron became charter members of the society. Two of the original thirteen were present at the anniversary. They were Dr. Carl F. Kolbe and William Fischer.

The first meeting of the Music Club at Columbia Tenn., with Mrs. Clark Taylor, was largely attended. About twenty-five members were enrolled, and the following officers were elected: A. B. Rains, president; Mrs. Clark Taylor, vice-president; Miss Camille Herndon, director; Mrs. Kate Williams, accompanist; Miss Lila Coleman, substitute accompanist.

Those present at the February meeting of the Salt Lake City Harmony Glee Club were Mr. and Mrs. T. S. Ashworth, Mr. and Mrs. R. H. Siddoway, Mr. and Mrs. Fred Graham, Mr. and Mrs. Sam Winter, Mr. and Mrs. W. C. Castleton, Mr. and Mrs. George Timpson, Mr. and Mrs. Dave Barber, Mr. and Mrs. A. H. Kelson, Mr. and Mrs. J. S. Morgan, Mr. and Mrs. Charles Strong, Mr. and Mrs. H. S. Ensign, Mr. and Mrs. A. E. Braby, Mr. and Mrs. A. F. Peterson, Mr. and Mrs. T. G. Gill, Will Christopherson, Henry Kirkman, Walter Wallace, Miss Annie Owen, Mrs. W. D. Owen, Jr., Mr. and Mrs. J. D. Owen, Miss

Florence Horne, Miss Bishop, Miss Laura Willis, Miss Lulu Penrose, Miss Mabel Cooper.

A male chorus, composed of well-known singers, has been organized in Elmira, N. Y., and will soon give a concert. At the last rehearsal the following officers were elected: President, L. E. Crane; vice-president, H. T. Elmore; secretary, George W. Reynolds; treasurer, Judd S. Sargeant. Rehearsals will be held weekly. The chorus will be assisted by a string orchestra under the direction of John K. Roosa, and the direction of the chorus will be in the hands of J. Moore Delo, at whose studio the rehearsals are held. The members of the chorus are as follows: First tenors, George W. Reynolds, James F. Brighton, E. Wesley McKibben, John B. Weeks, Charles Waters, C. D. Hildreth, R. A. Burr, R. G. White, J. S. Dailey, Herbert Swayze, T. J. Reynolds; second tenors, L. E. Crane, T. B. Delo, H. F. Lundy, F. J. Burrow, S. S. Utter, W. M. Payne, J. M. Delo; baritones, W. S. Drake, William M. Wintermute, W. W. Peterman, J. S. Logan, H. C. Kirkpatrick, R. J. Lane, Stephen Fennell; basses, H. T. Elmore, G. C. Wilder, J. G. Sergeant, R. A. Hall, Jr., C. P. Gerould, P. B. Kelley, L. E. Wright, L. H. Sergeant; J. Moore Delo, director; Royal McDonald, pianist.

### Fifth Philharmonic Concert.

**M**R. PAUR'S program scheme for the Philharmonic Society concerts last Friday afternoon and Saturday evening was simple and well contrasted: Beethoven's "Coriolanus," Brahms' Variations on Haydn's Choral, the F minor Concerto (Chopin) and Tchaikowsky's Fifth Symphony. Vladimir de Pachmann was the solo performer. This little Russian virtuoso made a sensation. Seldom does the staid Philharmonic audience give an artist two recalls, especially at a public rehearsal. Chopin's music is in safe hands when de Pachmann interprets it. Friday afternoon he took the first movement rather listlessly, but the tonal beauty and tender poetry of the larghetto and the crisp articulation and sprightly humor of the finale were unrivaled. Notable, too, was the delivery of the recitatives in the slow movement. For encores Mendelssohn's Rondo Capriccioso and Chopin's A minor study, op. 25, No. 4, were given with supreme finish. Even then the public clamored for more. The Chopin study was taken at an unusual tempo, slower than the metronomic markings, but the *cantabile* was charmingly outlined.

The orchestra was about the same as usual, some good work being done in the Brahms Variations. The Symphony, which has been heard here three times in a year, was bad in spots. The romantic slow movement was marred by imperfect intonation and slips in the wind—both wood and brass. The horn solo was ineffective because lacking in eloquence, nor was the pitch above suspicion. A bassoon did badly and there were minor blemishes that hinted at insufficient rehearsing. There is no reason why the strings, in enunciating the lovely theme at its third appearance, should not have had a chance. But they were kept down by the conductor, who unduly favored his brass. The valse did not go very well, but there was spirit in the last movement. Henri Marteau will be the solo violinist at the next concerts, March 9 and 10.

#### De Pachmann Program.

De Pachmann's program of his next recital at Mendelssohn Hall, March 1, the date of which happens to be the birthday anniversary of Chopin, will be an unusual and most attractive one, consisting solely of Chopin Preludes, Mazurkas and Etudes. This will be De Pachmann's fifth recital in New York, and second Chopin recital.

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# Music in Brooklyn.

THE annual upheaval of the choir singers is "on" in Brooklyn. At almost every turn one encounters a restless soprano, or a determined contralto on the way to see a certain organist or an elusive chairman of the church music committee. With the four hundred odd churches in Brooklyn it would be a mental as well as physical impossibility to enumerate the changes that are to be made. It is stated, however, that there will be fewer in Brooklyn this year than formerly. The most notable resignations to date are those of Mrs. De la Pierre and Mrs. Eugene J. Grant. Mrs. De la Pierre was the solo soprano in Christ P. E. Church, South Brooklyn, for twenty-three years, and Mrs. Grant was the leading singer at Holy Trinity, under Dr. Dudley Buck, for many years. A small army of sopranos have applied for these positions to be vacated by May 1. So far no selections have been made. Mr. Gaylor, the organist of Christ Church, informed the writer that he had already "tried" the voices of fifty applicants for Mrs. De la Pierre's place, and in addition has received forty applications from contraltos. But the solo contralto of the choir, Miss M. Louise Mundell, will probably remain for another year.

The students of the Claassen Musical Institute gave a concert at Wissner Hall last Wednesday evening, which proved quite enjoyable to the large audience. The opening number, the Beethoven "Egmont" Overture, was played with dignity and precision upon two pianos by the Misses Hettie Bardel, Louise Moon, Irma Hagedorn and Emma Schlitz. The other pupils who played piano numbers were Miss Freda Schieffer, Master Rey W. Phillips, Miss Emma Williams, Master Harry Meyer, Miss Marie Wagner and Miss Kate Kuehne. Miss Anna Winkopp, contralto, sang charmingly "Der Wanderer," by Schubert; "The Slave," by Lalo, and "Die Soldatenbraut," by Schumann.

One of the important musical events of the week was the musicale given on Wednesday evening, February 14, by Mr. and Mrs. Maurice Sternberg. Mr. Sternberg is a successful business man, who finds his recreation playing the violin. In the course of the winter the Sternbergs, at their residence, 14 Hart street, gave a number of small musicales and one large affair for which the services of professions were engaged. For the large affair last Wednesday evening the soloists were Miss Hildegard Hoffmann, Miss Josephine Hartman, Herbert Witherspoon, Robert A. Gaylor and Miss Margaret Jenkins. Mr. Sternberg, the host, also took a prominent part. Miss Hoffmann sang delightfully "Die Loreley," by Liszt; a German song, by Bruno Oscar Klein; "The Swallows," by Cowen; the Bach-Gounod "Ave Maria," and a duet with Mr. Witherspoon. The host played as violin solos "Elegy," by Ernst; a mazurka, by Weinawski, and, as an encore, the "Carnival of Venice." Mr. Witherspoon sang "Vision Fugitive," from Massenet's "Herodiade"; Miss Hartman played piano solos, Mr. Gaylor organ solos and Miss Jenkins accompanied. Miss Helen M. Biederman contributed several recitations. The guests were hospitably feasted during the intermission.

Mme. Charlotte Maconda, Mme. Josephine Jacoby, William H. Rieger and Gwilym Miles compose the bril-

liant quartet of vocalists who will sing Thursday evening, March 1, before the Brooklyn Institute.

Mme. Berta Grosse Thomason held a "Musical Meeting" at her studio in Chandler Hall last Friday afternoon. The program presented by advanced pupils was as follows:

Bavarderie	.....Durand
Gondellied, F sharp minor	.....Helen Fink.
Nocturne, F sharp major	.....Adele Koch.
The Flatterer	.....Therese Hewitt.
Song, from Sea Pieces	.....Mrs. Walter Burnham.
Starlight, from Sea Pieces	.....MacDowell
March of the Dwarfs	.....MacDowell
	.....Grace Pinney.

The Caecilia Vocal Society will give its second concert of the season to-night (Wednesday) at the Pouch Mansion. The soloists announced are Miss Lillian Littlehales, cellist; Dr. Ion Jackson, tenor, and Joseph Maerz, a young pianist, will make his debut. John Hyatt Brewer is conductor of the society.

Miss Leonora Jackson is announced as the soloist for the concert by the Boston Symphony Orchestra at the Academy of Music, Friday evening, February 23. The young violinist will play the Mendelssohn Concerto, which will also be her number at the concert in Manhattan to-morrow night.

The Kneisel Quartet has been engaged by the Brooklyn Institute for three additional concerts, Thursday evenings, March 8 and 29, and April 12.

## The Pittsburg Orchestra.

The second appearance of the Pittsburg Orchestra in New York city is announced for Monday evening, February 26, at Carnegie Hall. The orchestra will be assisted by Miss Sara Anderson, soprano, whose more important number, an aria from the opera "Joan of Arc," by Tchaikowsky, is new in New York. The important instrumental number of the program is a suite for full orchestra by Victor Herbert, which has not been heard in New York. It was completed last month and dedicated to the Pittsburg Orchestra. Seats for this concert go on sale next Monday morning at the usual places.

The program in full is as follows:

Symphony No. 8, in F major	.....Beethoven
Aria, Les Adieux de Jeanne d'Arc	.....Tchaikowsky
Siegfried Idyll	.....Miss Anderson.
Suite Romantique, op. 31 (new)	.....Wagner
Visions. Aubade. Triomphe d'Amour. Fête Nuptiale.	.....Herbert
(First time in New York.)	
Songs	.....Miss Anderson.
Carnival in Paris	.....Svendsen

## Miss Mary Hallock.

Miss Hallock was the soloist at the concert in Johnstown, Pa., given by the Pittsburg Orchestra. The *Daily Democrat* has the following to say: "Miss Mary Hallock, in piano solos, was accorded a most generous reception. She was twice encored and gracefully responded to one. She plays with wonderful skill and shows touch that easily places her in the front rank with those who interpret the classics."

## Katherine Ruth Heymann.

Miss Katherine Ruth Heymann will give a musical matinee at Sherry's, Thursday, March 1, at 3 P. M., under the patronage of Miss Callender, Miss De Forest, Mrs. Charles Healy Ditson, Mrs. Alexander Hollander and Madame Stengel-Sembrich. Miss Heymann will be assisted by Leo Schulz and David Mannes.

## Philadelphia M. T. A.

AT the regular monthly meeting of the Philadelphia Music Teachers' Association, held Tuesday evening, February 6, in the assembly hall of the Girls' Normal School, the entire program was furnished by the Broad Street Conservatory of Music. The large audience, numbering about eighteen hundred, was most enthusiastic and appreciative.

After a brief introductory address by the president of the association, Enoch W. Pearson, superintendent of music in the public schools of the city, the program opened with Weber's "Freischütz Overture," exceedingly well rendered by the Pupils' Symphony Orchestra of fifty pieces, under the direction of Gilbert R. Combs. Prof. Hugh A. Clarke, Mus. Doc. of the University of Pennsylvania, and a member of the Conservatory faculty, then read a short and very scholarly essay, entitled "Has the Art of Music Advanced During the Nineteenth Century?"

Miss Minnie Wright, a promising pupil of the Conservatory, then rendered a piano solo, "Erato," a recent composition of Mr. Combs; and Edward Pedrick sang the "Prologue" from "I Pagliacci."

Following came the principal feature of the evening, a lecture on "Orchestration," by Preston Ware Orem, Mus. Bac., a prominent member of the Conservatory faculty. This was a decided novelty, a veritable object lesson in this most fascinating branch of musical art; and, moreover, it is the first time in Philadelphia that the subject has been treated in this manner.

The audience, which was most attentive throughout, manifested its approval frequently by generous and discriminating applause.

Mr. Orem, who has a pleasing delivery, with very distinct enunciation, first dealt with the orchestra as a whole and described the four principal choirs, strings, woodwind, brass and percussion. Each instrument was then dealt with separately and in detail.

The illustrations, exceedingly well rendered by the Pupils' Symphony Orchestra, which were interspersed throughout the lecture, were selected with a view to displaying not only the individual quality and capacity of each instrument, but also in combinations and contrasting effects.

Mr. Orem is to be congratulated on the success of this, his initial effort in this field, and much praise is due to Mr. Combs for his careful and intelligent management of the orchestra.

The illustrations were taken from the following selections:

Jupiter Symphony	.....Mozart
Overture, William Tell	.....Rossini
Overture, Maritana	.....Wallace
Cavalleria Rusticana	.....Mascagni
Sylvia	.....Delibes
Twelfth Symphony	.....Haydn
Mass in G	.....Weber
Overture, Oheron	.....Weber
Italian Symphony	.....Mendelssohn
Fackeltanz	.....Meyerbeer
Tannhäuser	.....Wagner
Overture, La Gazza Ladra	.....Rossini
Bal Costume	.....Rubinstein
Dance Macabre	.....Saint-Saëns
Algerian Suite	.....Saint-Saëns

## National Federation of Musical Clubs.

A MEETING of the board of managers of the N. F. M. C. will be held at the Lexington Hotel, Chicago, February 23. Among those who will attend this conference will be Mrs. Uhl, of Grand Rapids, president; Mrs. J. H. Webster, of Cleveland, first vice-president; Mrs. Frederick Ullmann, of Chicago, second vice-president; Mrs. T. E. Ellison, of Fort Wayne, recording secretary; Mrs. John Leverett, of Alton, treasurer; Mrs. J. L. Fletcher, of Little Rock, and Miss Storer, of Akron, directors.

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## From Paris.

PARIS, January 29, 1900.

**M**NARCISSE BRUMENT, the French chef d'orchestre who has been directing in New Orleans, has just returned to Paris. The musician has musical plans in view for the Exposition, which will be made known later. He is delighted with the States, has made hosts of influential friends and expects to return at an early date. For the present he is domiciled at 9 Rue Nouvelle and will be happy to meet or receive either French or Americans who have the interest of music at heart.

Miss Angela Anderson, of New York, is one of the most serious piano students in Paris. Passionate musician and student of music, Miss Anderson came to Paris expressly to have the advice of Paderewski as to making a professional career. Encouraged by him in most unequivocal terms, he placed her in charge of M. Sigismond Stojowski, with a general program of study, which has been carried out to his great satisfaction. The young lady has already made her debut, playing a most successful recital at the Salle Erard last season. Ill during a year of her stay here, this result is all the more remarkable. Miss Anderson is a most charming personality, of more than usual intelligence, depth and seriousness as to art and life.

Richard Green, the English baritone, has returned to London to commence his season with the opera of "Dorothy."

"Dorothy" is an extremely popular and effective work by Alfred Cellier, brother of the conductor at the Savoy Theatre, François Cellier. The words are by B. C. Stephenson, of London. It was taken by Henry Leslie from the Gaiety to the Prince of Wales Theatre, where it made a hit with the artists Ben Davies, Marie Tempest and others. The locale is old English of the last century. This is a revival.

Mr. Green has led a more active art life than most young artists, even when good looking, endowed, educated and thoroughly genial as he is. He began at the new Coronet Theatre, where he created the part of Prince John in Sullivan's "Ivanhoe." He then went to the Savoy, where he created "Haddon Hall," also by Sullivan, and remained eight months. He passed three seasons at Covent Garden, playing "Pagliacci." He created Silvio for London, Melba, De Lucca and D'Ancona playing in the same cast. He has sung likewise "Tannhäuser," "Die Meistersinger," "Othello" and all the leading baritone roles in Harris' operatic tour. "Carmen," "Faust," "Cavalleria," "Pagliacci" have been sung with equal success, and in Monte Carlo he sang in "The French Maid," which ran 475 nights. Mr. Green has likewise large experience in concert and oratorio work and has sung much in "pops" and salons. His idea in coming to France was to get hold of French repertory at the fountain head, in order to lift himself into the first rank as operatic baritone. In taking this step he is not presumptuous. Managers, impresarios, agents and critics urge it, and his own instinct does the rest.

Meeting and making the acquaintance of Richard Green is one of the rewards of association with the musical world. As man, gentleman, artist, husband, friend, acquaintance, he is one of the very best of the entire circle.

In Paris Mr. Green studied with M. Bouhy, whose sincere friend he has become. He took daily lessons on the Yersin sounds with Madame Frank, and is delighted with the system and with the teacher of it.

Miss Mary Hollister, of Toledo, Ohio, is in Paris expressly to study with Sieveking, whose temporary home has been here—Rue de Douai. Within a few days the pianist, persecuted by influenza, has left the city for more congenial climes, but returns to take a permanent home here. Miss Hollister, an enthusiastic admirer of his playing, has been fortunate enough to be able to secure lessons of him, and she has been the only pupil whom he has allowed to interfere with his incessant personal study.

Gifted and earnest, she has been just the one to profit by the experience, and has made remarkable progress. As may be imagined, she is heart-broken over his departure. She is meantime studying harmony with M. Henri Falcke. In the States she studied harmony with Mr. Emery, of the New England Conservatory, and piano with an excellent artist, Otto Bendix, now, I believe, in California. In Berlin Miss Hollister studied with a Krause pupil, M. Schirmer, a successful American abroad. With Boise she studied harmony before coming to France. She will be ready for concert work on her return to the States in April.

Mlle. Alice Verlet, the French soprano, who made such a successful tournée in America last year, has a charming house in Paris—Rue Joffroy, near Marchesi's. She is an extremely charming and vivacious little blond, who sees more than people think with her pretty baby blue eyes. Her brother, an elegant young fellow, is an explorer on the Congo, and has just been home on a visit.

Miss Verlet has just returned from Geneva, where she had a series of representations in "Werther," for which Massenet specially chose her. She afterward sang in "Sapho," and so acceptably that she was retained after forty representations. She also created Pamina in a return of "The Enchanted Flute." This singer has over twenty-five operatic soprano roles in opera and opera comique all ready to sing. She has sung in Steinway Hall, London, with artists, and two years in the concerts at Ostend and Blankenberg. She always has great success, with enthusiasm and recalls after every performance. Mlle. Verlet is Belgian. Her father is an enthusiastic Wagnerian. She was rocked in her cradle to Wagnerian harmonies. In Brussels she studied with Madame Moriani. Thence she was called direct to the Paris Opéra Comique by the intercession of Massenet, who heard her in Brussels. M. Carvalho was then director. The impatience of youth, desire for more speedy advancement and for travel led to the American tournée, with which the artist was delighted, and which is to be repeated in the near future.

Miss Winnie Davis is a young musician from Boston, where she studied with Mr. MacDowell. The latter suggested her coming abroad. So here she is. She has been here a year studying with M. Charles Foerster. She is at present busy with Beethoven sonatas and with Schumann and Chopin. She is satisfied with her progress, and hopes to justify the advice of her friends upon her return. In Germany Miss Davis studied with Krause. She is both young and pretty, and a good worker.

## De Beriot Concert.

One of the first worth-while concerts given at the Salle Erard this season was that of the pupils of M. Charles de Beriot, the distinguished Conservatoire pianist. This order of concert is not an ordinary one. The pupils are those of the Conservatoire who are in the superior classes directed by M. de Beriot. The concert is organized by the master in their interest, to accustom the young people to the public and to the sensation of public appearance which shall render their competitive exercises in a few months less difficult and dangerous.

It has been shown with what infinite educational skill this professor has arranged graded series of compositions for the training of sight reading. No less important to students is the training in nerve control which periodical execution before a public gives. People should recognize in M. de Beriot a professor of progress and initiative rare enough among Parisians. He seems to comprehend as few do the various necessities of the pupil outside of regular routine work, and comprehending, he acts upon it, something still more rare. He is in this way specially fitted to benefit American pupils in the city, who, accustomed to method and system in educational work at home, miss them sadly in the big foreign art field abroad.

THE MUSICAL COURIER would like to give two coun-

sels in the matter—first, that American piano pupils in the city go to these concerts of M. de Beriot's Conservatoire pupils, in order to see where they themselves stand in comparison with Conservatoire work, and, second, to M. de Beriot to announce the fact of his concert in city papers, so that Americans may know when and where it takes place.

The work done on January 25 was most excellent—clear, clean, independent, thoughtful, with impeccable technic and perfect memory. Beethoven, Schumann, Chopin, Mendelssohn, Bach, Liszt, Brahms, De Beriot and Leschetizky were played. The names of the class were Borne, Hérard, Boulnois, Malkine, Gallant, Viseur, Coze, Salzedo, Zadora, Garziglia, Pintel, Régis and Vinès.

\* \* \*

The 280th concert by the Société Nationale de Musique was given at Salle Erard on January 27. M. A. Parent is at the head of this admirable society for the propagation of chamber music of the best class. A quartet by Vom Rath, for piano, violin, alto and cello, was heard for the first time, and was received with marked interest. Melodies by M. Ravel were also given a first hearing. Bach, of course, was there in a Fantasia Chromatic and Fugue, and Chansson in new works. The society is doing excellent work. The members of the quartet were MM. A. Parent, Lammers, Denayer and Baretti.

Miss Julia Klumpke, a young American violinist of whom much has been said, has organized a class for ensemble practice work in violin and piano on the other side of the river (to Rue Froidevaux), where such help is much needed. Private lessons in violin can be had, but the class for ensemble work costs but 12 francs a month, and gives constant practice in reading new music and in playing it with others. The enterprise is a most worthy and interesting one. Americans have so long begged of the "great artists" to do something practical and helpful outside of the class routine and been disappointed that they are taking measures upon themselves. Miss Klumpke is a pupil of M. Eugène Ysaÿe and M. Remy, of the Paris Conservatoire. She is capable and serious as well as gifted. Write her at above address if you need sight reading.

Mlle. Marguerite Martini gave her first public audition to-day at the Theatre Rue Chaptal. Several of her pupils took part. The audition was well attended and much interest was manifested.

M. Joseph Salmon's concert was this year reinforced by the assistance of his charming young wife, Mme. Salmon ten Have, and M. Jean ten Have, the violinist. The concert was remarkable in many ways, as is usual with this direction. Mme. Salmon ten Have played the Schumann Carnival and the piano part of Mendelssohn's Trio, op. 66.

Mme. Julie Rosewald, of California, who has been spending a few weeks in Paris, has left for Territet with relatives who came to the capital to meet her. Would to Fate that some influence could be brought to bear to get her to stay in Paris. She is just the sort of person that is needed here. "Louise," by M. Gustave Charpentier, is the next novelty at the Opéra Comique.

Mlle. Girod played at the Lamoureux concert this afternoon. Her selection was Liszt's Concerto in E flat. More later.

M. Boucherit is coming to be the talked of violinist at present. He is certainly a most delightful and gifted performer.

M. Jacques Thibault is away on an extended tournée.

M. Casals, the Spanish 'cellist, is again here after a visit to Barcelona, and is much sought after. He accompanies M. Thibaud.

A work of M. Leon Moreau was played at the Lamoureux concert last Sunday. Another was given with orchestra and baritone soloist at the Athénée Comique on Friday.

M. Harold Bauer was the brilliant star at the Schlesinger reception on Saturday.

Mention was made in a recent number of THE MUSICAL COURIER of "Literary Reminiscences" by a M. Edouard

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Grenier. This charming litterateur may be met frequently in the salons of Mme. Helen Ram, and the translation spoken of were made by this accomplished hostess.

M. Paul Puget has been made one of the rehearsal directors of the opera. He it was whose "Beaucoup de Bruit pour rien" was recently produced at the Opéra Comique. He is a Prix de Rome, and makes the fourth Prix de Rome in the Opéra orchestra direction.

Endless praise for Madame Roger-Miclos for her beautiful playing of the Mozart Concerto in D minor at the Colonne concert.

Quite a little discussion arose as to the matter of having a paying concert performance in the Church of St. Eustache on the occasion of "The Messiah" and other oratorios being there given this week. The intelligence of the place would be better employed in devising some sort of an organization that would insure their bought seats to the public who attended. People had to crowd in pell-mell, like cattle into a pasture, no matter what price they paid. Organization is more civilizing than a so-called piety.

A visitor in Paris recently remarked that it was more trouble to get to a place of amusement in Paris than to do work elsewhere. Another remarked, "When it is so hard to get amusement in Paris, God help those who have to work there!"

There is more than that to be said about "administration" in Paris. God help people when the Exposition gets here!

In the ballet of "Lancelot," now being prepared for the Opéra, the dancers are to wear electric stars in their hair. The question is, "Where will the dynamo be?"

Mlle. Mendes, a pupil of M. Dubulle and now of the Opéra, held a matinée musicale at 37 Avenue Kleber on Sunday.

A gifted pupil of Mme. Ed. Colonne, Mlle Odette Le Roy, sang at the Nouveau Théâtre with the orchestra and under the direction of M. Colonne on Thursday. The criticisms upon the young lady's work were universally good. Many Americans who were at the concert were delighted with the singer's method and diction. Mme. Colonne is making an ambitious place for herself as professor of singing.

The Misses Vet, who have been on a concert tour in Switzerland, have returned to the city delighted with their experience. These talented girls, pianist and violinist, deserve much credit for their indefatigable industry. They have the best wishes of those who know them.

Miss Geraldine Farrar is enthusiastic over her studies with Trabadelo. He takes the deepest interest in her and is doing wonders with her voice.

"La Gitane," a new drama in prose, has been produced at the Ontoïne Théâtre.

Victor Capoul has arrived in Paris.

William Harkness Arnold is teaching singing in the celebrated Wheeler School of Providence, R. I. This school has opened a "branch" in Paris. More anon.

Kikina is one of the most interesting and interested professors of singing in Paris. A visit to her studio during work hours is a privilege, and wells pays either observer or worker. She teaches in classes or alone, after the plan of the great Marchesi, of whom she is a pupil. Her studio is 100 Avenue de Villiers.

Mme. de Levenoff gave her third series of "Modern Musicians" at the Salle Pleyel this week. A large company was in attendance. The work was most admirable.

Madame Laborde feels quite satisfied with the début of her pupil Mlle. Gerville Réache in "Orphée." It was not she who chose such a difficult part for a débutante. It was the choice of M. Carré himself, who appreciated the talent and training of the young girl. She justifies the risk, however, as her progress at each representation is enormous.

There are now three series of popular concerts (rather concerts to propagate the love for good music) running in Paris at present. One at Grenelle, one at St. Denis and one at Place de la République.

The Place de l'Opéra is to be illuminated every night from now on through the Exposition.

All Paris thought is bent toward the Exposition. Many short-sighted people are actually lying down till it comes along. Others are spending more upon preparations for it than they could get back in three expositions.

A trio of M. Victor Vreuls was one of the chief attractions at the concert of the Société Nationale de Musique, this week. Congratulations.

Ernest Gamble is one of the most active and energetic of the Paris students who has returned home.

Lionel Hayes, a pupil of Trabadelo, and who commenced teaching in Paris under this professor's direction, is highly successful in the States. He comes to the Paris Exposition with fifteen of his pupils.

"Proserpine," by Saint-Saëns, the successful opera recently given, is published by Durand. Americans in Paris are recommended to this No. 1 headquarters for musical literature and musical direction.

No holidays will be given to the artists of the Comédie Française this season. All will be in requisition the entire season by reason of the Exposition.

Visitors in Paris will make themselves happy by calling into the delightful French school, 14 Rue Taitbout. Entrance to the conversation class is but one franc, and the program is so arranged that even one visit is profitable. Sounds, application of sounds and the formation of sentences are the three features of each session. The school is becoming deservedly popular.

A panorama of the taking of Madagascar is established in the middle of the beautiful Trocadéro place. They would better have made a panorama of the schools and colleges of the United States. We have enough of war and bloodshed. We are sick to death of the disgusting stuff. What we want is education as it should be, and of that we have the model so far.

M. Mauguère, who will be pleasantly remembered as member of the Metropolitan Opera company for three seasons, is teaching at the Rudy Institute. He is very popular in drawing room and concert work.

Miss Blanche Adler is making most satisfactory progress under Mlle. Eugénie Meyer. Her voice is now well placed and she is commencing to use it in a variety of styles of music. Mlle. Meyer is a born teacher, loves her work and is in every way fitted for it.

M. Léon Rains is happy in Dresden, where he is Hof-opernsänger. His latest triumph has been Pogner in the "Meistersinger," which he was called upon to sing without rehearsal, thereby saving the performance.

M. Widor has a "grand chagrin." He is being disturbed in his lovely and romantic home, under the old church of Saint Pies, by a close of bail and decision of the good curés of the placé to make of it a hospital. The composer moves into an almost equally charming and historic spot in the rue Saint Pères. The building was originally that of the old *Journal des Débats*, at the time when poor Berlioz was compelled by fate to make his living by writing for it. Here were unions of all the celebrities of the day, some of the unquiet spirits of whom may stalk abroad at night and bathe the brow of the genial organist with inspiration. Meantime M. Widor is seeing his loved organ established, his choice books put in order and his favorite pictures hung.

He is talking enthusiastically, also, about his recent trip to Berlin and his admiration for much that he found there in art and spirit. Also of the kind welcome given to himself.

One of the greatest successes of the Lamoureux concerts this year was Sarasate.

People traveling through France have remarked those droll advertisement crosses and flapping boards which mar many otherwise beautiful fields. The subject has for a long time vexed the landscape loving authorities of the country. It has finally been brought to a head by taxing the farmers a sum which is not covered by the price paid by the ambitious advertisers. That, of course, settles the question—ingeniously.

Why cannot conversation and headgear be taxed at places of entertainment? What frightful nuisances to be permitted in this day and age!

One of the leading American students in Paris is Walter Balfour, of Chicago. He is here studying with M. Lherie, who is one of the Paris professors much sought by Americans. Mr. Balfour has a remarkable baritone voice, well in hand, fine musical sentiment and a fund of good common sense and energy. He is very much liked and looked up to by a large circle, and has already commenced teaching over "on the other side," where good teachers are scarce. He is much interested in the doings of the American Art Association, of which he is a member and where his activity as an organizer is precious. He has been in Germany as a student likewise, studying with Hey and Kempner and in the Sterns Conservatoire. Lilli Lehmann, who heard him sing, expressed herself in the most enthusiastic terms as to his capabilities. Mr. Balfour is son of the well-known singer, associate artist with Anna Louise Cary-Raymond, Miss Alice Johnston, now Mrs. Balfour. From this source he no doubt drew the artistic sense, the musical talent and the results of correct early training which he had at her hands.

To Mme. Edouard Colonne belongs the credit of having formed one of the most successful American débutantes that has ever appeared in Paris. Miss Rose Relda grows in favor and appreciation at the Opéra Comique in the role of Lakmé. Each appearance is seen to be growth. Her method and diction, as well as her interpretation, are unusually excellent. Madame Colonne deserves the credit she is receiving as professor of this artist.

In writing to a friend Mme. Julie Rosewald, who is known as the Marchesi of the West with us, says of the singing of Miss Relda. "Her voice has the delicious timbre of the D string of an Amati, perfect purity in method and in technic, and she shows much intelligence. Her singing is a marvel!"

When Julie Rosewald approves a voice it is certain that things are all right, or at least in most excellent condition. The above is a high recommendation of Madame Colonne to our people.

It is but helpful to Miss Adler to add that universal comment upon her is: "Her voice is a marvel and her training excellent. If she would only 'make up' properly and stand erect she would be delightful."

The program for the operatic season at Monte Carlo is rich and varied. It is to be hoped that the unhappy English conditions may not militate against the success of the season. The intention of the direction of the music at Monte Carlo is always favorable both as to material and interpretation. This is the New York of Europe so far as brilliance is concerned. Among the new works will be, of course, "Messaline," by M. de Lara. It has been played at Milan, London and Lisbon since its creation last year. It will be given in February with Madame Héglon, Tamagno, Bouvet, Soulecroix, Leclerc, &c. A tragedy, "Renaud d' Arles," by MM. de Fourcaud and Desjoyeaux, drawn from the date of the Saracen Invasions, will be another novelty. The old Italian school will be represented by Melba, Tamagno, Rossi, Soulecroix, Kronberg, Armand, Kaschmann, Cecchi, Delorme, &c.

Mlle. Marguerite Martini sings five times at the matinee artistique, given at the Renaissance Theatre to-morrow afternoon. The work upon the program is all classic.

Much interest is directed toward the concert of M. Breitner, in Boston, the result of which has not yet reached Paris. Miss Lydia Eustis was the star at the last soirée given by Madame Breitner at Paris. Many notabilities were present. Among them Madame Krauss, Mlle. Kürtler, M. Lefevre, the composer; Count de Sarossife, Girardet, the painter; the Baroness de Quinz Ovare and others.

Mlle. Adam is to give a concert in a few weeks, show-

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ing the value of the system phono-tonique in the study of French in its adaptation to old classic songs. She interprets most charmingly the latter. It is known that the Mesdames Adam are the inventors of the phono-tonique system of sound instruction. Americans are recommended to attend this interesting audition. The address of Mlle. Adam may be found on page 3.

## Munich Music.

LUISEN STR. 45½.  
MÜNCHEN, Germany, February 5, 1900.

THE ninth Weingartner-Kaim concert began with a beautiful performance of Schubert's Unfinished Symphony in B minor and closed with Beethoven's Seventh, of which the finale was taken at such terrific speed that it became thoroughly un-Beethovenish. The allegretto was also too fast. Technically the finale performance was a wonderful one, great sport for the Kaim Orchestra, but a neck-breaker for many another one. Weingartner is a brilliant director of modern works, but in the classics he frequently disappoints me, because of a lack of classic breadth and repose. He is by no means erratic in his translations of the text, but his magnetic control over his very remarkable orchestral forces tempts him to tempos lacking dignity. When one becomes anxious as to the technical outcome of a movement, such as the finale, then Beethoven is not in it any more, however conspicuous the director and his musicians may be.

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Ernst von Dohnanyi, composer-pianist, played his E minor Concerto between the symphonies, and gave to the program quite an up to date coloring. He is a great pianist—not of the purely German type—and after he recovers from the storm and stress period will doubtless make his mark as a composer also, for he has immense talents for original effects and colorings. These latter points appear to be the end in view of modern composers generally. We are living in the period of technical elaboration and vivid coloring. New musical ideas—thoughts—appear to be rare and extremely difficult to find. Weingartner and his forces had their hands visibly full with a difficult accompaniment and a fiery pianist. Dohnanyi is a young man with a great future.

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Unalloyed delight, pure musical thought and most perfect performance were vouchsafed to those lovers of the string quartet who had the pleasure of listening to the two concerts of the Bohemians—Hoffmann, Nedbal, Suk and Wihan. These younger men have not the dignity of the Berlin Joachim-Professor-Quartet, but they have what the latter have probably lost to old Father Time—the energy, fire and technic of youth. And such an ensemble!

In the Berlin quartet Joachim inspires (his tone is much more refined than that of his colleagues), in the Bohemian Quartet all inspire, meantime maintaining such a wonderful tone balance that one is amazed and looks at the players to make sure that there are four heads and hearts and twice as many hands and feet, that have but the one pulse impulse! I never heard such living music as the performances of the Haydn in D, op. 76; Beethoven in F, op. 59, No. 1, and Schubert in D minor (posth.) quartets. A Brahms Quintet, with a local pianist, was marred by the association of a strange and foreign ingredient, namely, the piano and the lady who played it. Two other quartets, Dvorák, op. 96, and Smetana, E minor, gave the Bohemians opportunity for brilliant performances, but to me not the same sort of delight as the classics mentioned.

Bernhard Stavenhagen, pianist, assisted by the Court Orchestra under the direction of F. Fischer, gave a concert for the benefit of the Liszt monument in Weimar, for which he arranged a program of striking character, viz., Concertos 1 and 2, and the "Todentanz," Grosse sinfonische Variationen für Klavier und Orchester über das "Dies Irae," all by Liszt. I could only attend the rehearsal of this colossal pianistic task, hearing Stavenhagen for the first time. He is a great pianist, not quite so German as several other great pianists, for which lack I wish to give him credit.

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The truly great German pianist is one who has imbibed the military spirit of rigidity and superiority. The German soldier is a really superior article of warfare, their officers the finest product of this superior country. Now, then, to make clear my meaning of German pianist, I wish to say that the harder he knocks down the notes with the most approved military force and precision, and the longer he can keep it up, the greater is he as German pianist. He is full of squares and straight lines; he does not recognize circles and curves in his music. He calculates his notes just as the German ten-pin player calculates his pins—picks up the biggest ball he can handle and forthwith knocks them down, struts off with expanded chest and great show of superiority, takes a deep draught of his fine Bavarian brew and awaits his turn to present a da capo. I hope I am not hitting the German pianist too hard, for truly the real article is very unsympathetic—musically I mean—and I am almost willing to shake hands with the New York critic, who said there were no great German pianists of pure German blood.

Stavenhagen is a much greater pianist than director, for in the former he impresses one with his authority, while in the latter that attribute is often missing.

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Under the title of "Moderner Abend," Dr. Kaim inaugurated a new series of concerts devoted exclusively to new composers. The first of this series took place February 1, under Siegmund von Hansegger's direction, and presented works by Alexander Ritter, Fritz Klose, Hermann Bischoff and Richard Strauss. Some modern (?) songs by Schubert got lost in the shuffle and found their way into this program through the mediumship of the Dresden tenor, Herr Ejnar Forchhammer, possessor of a fine, big voice. Hansegger directed the Strauss number, "Till Eulenspiegel's Lustige Streiche," from memory. He is a very talented musician, but very angular, even awkward at times in his gymnastic gyrations as director. The best seats to these concerts may be reserved for 50 cents, while standing room cards are sold for 12½ cents.

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There is another series called "volks concerts" (people's concerts), designed especially for working people and largely patronized by them, for which reserved seats are sold for 12½ cents (50 pfennigs) and standing room for 7½ cents (30 pfennigs). Dr. G. Dhorm and Hansegger alternate as directors, and the programs have a classical mold.

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The so-called popular concerts in the Kaim-Saal are largely patronized by the better class of music lovers, who love to drink, eat and smoke while listening to this fine orchestra under the direction of Arthur Möller, who has the most peculiar habit of holding both hands before his forehead and moving his elbows in and out while in the act—it is an act—of directing. The price of admission is 75 pfennigs—a little less than 20 cents—but the price of all wet goods, eatables and cigars is a trifle higher than usual. These concerts last from 8 till 11, with two intermissions, and often present programs of remarkable cali-

bre. The following Wagner program was given on the evening of January 18:

Kriegsmarsch, Rienzi.  
Overture, Tannhäuser.  
Träume (violin solo).  
Grosse Phantasie, Lohengrin.  
Vorspiel, Meistersinger.  
Nachtgesang, Tristan and Isolde.  
Einzug der Götter, Rheingold.  
Charfreitagszauber, Parsifal.  
Kaisermarsch.

Just fancy beer, sausage, cheese and two-fors, with such a program! Ye gods in Walhalla! Hans Sachs would monologue violently against such a pietätlosigkeit, particularly since many of these concerts occur on Sunday evenings.

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A remarkably smooth performance of "Lohengrin" gave me great pleasure on the evening of February 2.

W. L. BLUMENSCHNEIN.

## Hypnotism in Music.

COLUMBIA UNIVERSITY is making a record for herself, not merely in the co-education of the sexes, but by the efforts of two of her learned professors who have lately been delving into the mysterious and the mystical with results that, as published in the daily press, are calculated to arouse a feeling of wonder, if not of awe, in the minds of members of a fairly practical community.

Professor Hyslop has been calling spirits from the vasty deep by the aid of a Mrs. Piper, and his experiences with this lady have been very satisfactory to himself.

Professor Quackenbos, on the other hand, has adventured into the mysterious fields of hypnotism, and, as he claims to have found in them opportunities for the enlightenment and improvement of the musical world, which will bear enlightenment and improvement, it is within our province to consider his claims, and to some results that may be looked for if he is able to fully realize his expectations.

Hypnotism is a queer thing. It requires a cool head and a calm, collected mind on the part of the person who approaches it as a new and untried investigator. The beginner will very quickly find himself involved in fascinating and confusing questions affecting the operations of the human brain and nervous system; he will be confronted with problems concerning automatism, the subliminal self, and the removal of inhibitory influences in the so-called "artificial sleep"; he will run up against mental telepathy and clairvoyance, and he will find his mind giving way in his efforts to solve the problems connected with the psychology of the over-soul, and in dealing with the pathological conditions inseparable from the Netherworld. He will have to pick his way carefully to avoid the pitfalls which some of these questions will open up for him.

Hypnotism, pure and simple, is an assured fact. It was probably known by the pre-historic man. It was certainly practiced by the serpent in the Garden of Eden; or, rather let us say, that by simple suggestion he prevailed upon Eve to eat the forbidden fruit. Eve being a woman, there was no need to bring into operation the trance condition. All that the serpent had to do was to allude to the fact that the fruit was forbidden, and the desired result was attained.

The modern practice of hypnotism dates from the time of Mesmer, that sublime quack who flourished during the last years of the reign of Louis XVI. of France. It was thought at that time to be an exhibition of electrical or magnetic force; evil power on the part of the operator; in other words, that it was objective. It remained for Dr. Baird, an Englishman, early in this century to show that it was a purely subjective phenomenon, that is, that the hypnotic state proceeded entirely from and is lodged in the subject. Dr. Baird put the subject into a

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hypnotic trance by the very simple method of holding a small bright object before his eyes.

For a long while after Baird's time hypnotism received little attention from scientific men. It was not until Dr. Charcot began at La Salpetriere in Paris the remarkable series of experiments with which his name will always be honorably associated that it received dignified consideration. While eminent scientific men have been soberly investigating its phenomena, it has been mauled about a good deal by charlatans, so that there is considerable misunderstanding regarding it in the public mind, where it seems to stand about on a par with the Keeley motor mystery, table moving, the divining rod and astrology.

The active part played by the operator properly begins when the subject has passed into the hypnotic state, when the inhibitory forces of the normal psychological condition are inoperative. Then the operator, without the slightest effort of will power, without any so-called "electrical" or "odid" or any other pretended occult force, just by suggestion alone causes the subject to do things which in his normal state he would either refuse or be unable to perform. Of this there can be no doubt. It has been demonstrated thousands and thousands of times; but here the true scientific investigator pauses, for here begin the byways leading to much confusion and even ignominy, due to charlatanism, undue enthusiasm, or to a mixture of both these misleading factors.

We may even proceed cautiously a little way further by the admission that suggestions impressed upon a subject during the hypnotic state may sometimes continue operative after the subject has been released from the hypnotic bonds.

Note how slight is the line that separates the normal from the abnormal. The hypnotic state is closely approached every day by every man, woman and child. We constantly do things automatically or mechanically, as we say. We walk for blocks unconscious for the most part of our surroundings. The absent-minded man is an instance of auto-hypnotism, and this unconscious consciousness is a sufficient explanation of the inability of many men to remember unpaid bills of long standing or to post the letters which their wives have intrusted to them.

Suggestion is markedly operative in the normal state. It occurs so often almost every hour of our lives that we seldom note it. A yawn or a cough on the part of one person will often let loose a dozen sympathetic yawns or coughs where a number of people are gathered together. If any skeptic questions this let him walk into some glittering resort where men are wont to gather together and suddenly remark, "Well, what will you all take?" and he will receive such instantaneous and overwhelming proof of the impression of a suggestion upon a group of people that he can only be called incorrigible if he still doubts.

As for the permanence of the impressions induced by suggestion in the hypnotic state, there are conditions that seem to maintain it that are familiar in the waking state. This is shown by the vivid reproductions under certain conditions of awe inspiring or fearful scenes. Imagine a person who has been suddenly aroused in the middle of the night by an alarm of fire. He rushes half clothed

down stairways already blazing, and when he has escaped stands for awhile watching the flames bursting from the building. For many nights thereafter, when he goes to bed, and comparative quiet prevents the distraction of attention in other directions, the instant the eyes are closed the whole scene and all the incidents of the fire will be reproduced by the brain with startling, persistent and painful accuracy.

Dr. Quackenbos claims that he can give confidence to students of music, that he can give increased facility in reading and execution by suggestion imparted to people in the hypnotic state. Svengali, it will be remembered, made Trilby sing like a great artist, though she had no more of a natural ear for music, no more capacity for musical expression than a graven image. But it must be borne in mind that Trilby sang as an artist only in the trance state. The instant she passed out of that condition she was as tuneless as ever, and had no recollection of her musical work. This is undoubtedly the reason why Du Maurier does not tell of any sudden illness afflicting Trilby, and from which she found it impossible to recover until she had made a contract for an increased salary with her manager.

Dr. Hart, an eminent English authority on hypnotism, admits the possibility of a gifted musician like Svengali producing great artistic effects by means of such a subject as Trilby, but he distinctly calls attention to the fact that Du Maurier, with praiseworthy discretion, limited the performances to the period of the actual hypnotic trance.

Dr. R. Osgood Mason, of this city, has experimented with hundreds of people for many years, and he is positive concerning the permanence of certain suggested impressions. In proof of this he has recorded a number of cases, one of which has some points of similarity with those which, it is hoped, may become profitable to musicians. He relates the case of an intelligent but uneducated woman who, although a good reader, experienced great difficulty in spelling correctly. She was an excellent hypnotic subject, and when she asked the doctor if she could be relieved of her inability to successfully cope with the idiosyncracies of English orthography, though she did not put it just that way, he determined to treat her case by hypnotic suggestion. He suggested as follows: "You can read; the correct form of every word you wish to write is already in your mind; now, when you are in doubt, you will not try to think how the word is spelled; you will become passive and at once an impression of the correct spelling of the word will come to you, and you will write it without doubting or looking in the dictionary to see if it is right." Dr. Osgood concludes: "The effect was immediate, and after two or three treatments, in order to show the improvement and express her gratitude, she wrote me a four-page note, without consulting the dictionary, and in which were only two or three slight errors in spelling."

It is to be hoped that Dr. Quackenbos' experiments will result in success. If he can impress upon musicians higher ideals; if he can merely develop and direct correct executive ability, and rid us of chicanery and presumption, he will deserve a monument as large as the one that is soon to be torn down in commemoration of our great naval victory at Manila.

Let us suggest, and we trust that the suggestion may get a good grip on the doctor's mind without it being found

necessary to hypnotize him, that he should not confine his efforts to amateurs. The ranks of professional musicians offer him abundant opportunities for prosecuting his good work. We can readily call to mind the names of cases sufficient to keep a large number of able-bodied hypnotists constantly employed for a long time.

It would be especially interesting to watch the effects of hypnotic suggestion when brought to bear upon creative talent that yearns and yearns to express itself, but finds expression difficult. If success were attained in this direction, we look to see the hypnotist, addressing those who labor in the throes of musical composition, inscribe upon his sign, in emulation of the dentists that are so numerous along Sixth avenue:

"Tunes extracted without pain."

W. A. C.

#### Jennie Foell, Dramatic Soprano.

MISS JENNIE FOELL, the dramatic soprano, was the soloist at a recent concert by the Philadelphia Choral Society. The program included Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater." The daily papers of Philadelphia in their criticisms spoke most favorably of the young singer's voice and art. Following are a few of the comments:

Miss Jennie Foell, the soprano, who was well received, is a singer of whom more should be heard. Her voice is of unusually pleasing quality, high and clear, and she sings with ease and artistic finish. Her rendition of the "Inflammatus" aroused the audience to the heartiest applause.—Evening Bulletin.

Miss Jennie Foell is well known and came in for unstinted applause in her various selections.—Press.

Miss Jennie Foell received generous and well merited applause.—North American.

Miss Foell sang "Praise Thou the Lord" with feeling, and her phrasing in the duets, "I Waited for the Lord" and "My Song Shall Be Awa of Thy Mercy," was excellent. Her best work, however, was the "Inflammatus."—Item.

#### Buffalo Trio Club.

THE Buffalo Trio Club, under the direction of Jaroslaw de Zielinski, is making a reputation for itself, judging from the excellent comments bestowed by different papers upon the work. The program book for each concert is a thing of delight, being artistic and tasteful; the last one contains a prelude written especially for the occasion by Emil Liebling, of Chicago, besides a number of illustrations, pen and pencil, and photogravures. The Buffalo Express of February 11 speaks thus of the last concert:

At the second concert by the Buffalo Trio Club, given last Thursday evening at Aeolian Hall, Mr. De Zielinski introduced one of the most charming compositions by a modern composer ever heard in Buffalo. This was a trio in F, op. 11, by Karl Navaratil, a resident of Vienna and a friend of Leschetizky, to whom the work is dedicated. There are four movements—allegro moderato, moderato quasi menuetto, andante and allegro con fuoco. The second contains a quaint and lovely melody, suggesting a folksong; the third is marked by poetic intensity, and the fourth has an exuberance of life and a spirit that is irresistible. A wealth of melody and a freedom from conventionality are features of this fine composition, which was most delightfully played by the trio, Mr. De Zielinski, George A. Goold and Tom A. Goold. A second enjoyable number was the Elegie and Finale from a trio in D minor, op. 32, by Arensky. An unhackneyed trio in E minor, op. 165, by Nicolai von Wilm completed a program of unusual interest and novelty.

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With Blumenberg, the 'Cellist.

THE success of Manager Charles L. Young's concert enterprise in the far West and the Coast countries with Nevada as the concert star, assisted by Louis Blumenberg, the 'cellist, has been most pronounced, large audiences filling the halls and opera houses to overflowing. Some immediate return dates had to be arranged at once for the repetition of the concerts, and the press comments show how the performances were accepted by the public. For instance the San Francisco Record-Union of January 25 says:

The Clunie Opera House was filled last night to hear the sweet singer of California, who spent her childhood's days in a mining camp, but has since become famous all over the world under the name of Mme. Emma Nevada, and swayed the multitudes in London, at La Scala in Milan, in Paris, in Germany and in Russia. Last night she added Sacramento in her train without apparent effort. In fact, all she does seems to be done without effort. The notes come bubbling out, tripping that trickle from her lips like pellucid drops, cadenzas that embrace the upper and lower registers, flourishes that sparkle like gems in the melody, all the pyrotechnics of vocalism that show years of study and patient, conscientious work, poured out by the flute-like voice that appeals to the heart like the song of the nightingale. Compared with the more robust voices that have been heard here, Madame Nevada's seems small and delicate, yet its carrying power is so great that it would fill a much larger place than the opera house without losing its sweetness and purity. Its penetration of tone is as marvelous as the wonderful art with which she attains this effort, and its flexibility and accuracy are a pleasure to her hearers. It is an embodiment of delicate refinement, mixed with feeling and purity of expression, a high soprano of correct intonation, sympathetic and like a silver bell. She delights in half voice and pianissimo tones, and her control of the latter is remarkable, as she diminishes them till they seem to fade away in the distance without wavering or sinking from their pitch. No wonder she captured her Sacramento audience last night and that the applause was loud and persistent. She played with rousades and arpeggios as a juggler does with the implements of his art, and her pianissimo strains were like the breath of an æolian harp. Her enunciation was a pleasure to hear. In the "Bell Song" from "Lakmé" she proved the delicate qualities of her voice, and her "La Fee aux Chansons" earned her a double encore. The "Shadow Dance" from "Dinorah" brought out the wonderful flexibility and accuracy of her voice, and the audience would not be denied, but called her out again and again until she responded with a ballad. Nor must the accompaniment of Mr. Pratt be unnoticed, subordinated as it was to her vocalization, and being what it should be, an accompaniment. He is an artist possessing fine technique and taste and readily established himself as a favorite with the audience, which called him back after each selection. He is a brilliant and accurate player. Mr. Blumenberg, the 'cellist, is a master of his instrument and an artist. He played the "Hungarian Caprice," by Dunclecker, admirably, rendering its technical difficulties in a masterly manner. His bowing is smooth and his tones sympathetic and full of expression, and the audience responded heartily to his work.

At Vancouver, British Columbia, where another large audience greeted Nevada, the following criticism was issued:

We have seen—and heard—Nevada, and though we need not now die, we feel that life has not been in vain. Such singing as the diva gave last night to an almost ecstatic audience is not often heard on this coast. Madame Nevada is the possessor of a personality as charming and fresh as her voice, and prepossesses her audience from the moment she trips lightly on the stage. And her greatest charm is this, that while she sings she tells you the story of the song in more than words. Her expression of voice and feature plays with each change in the motif of the piece; and she is sad, gay, tragic and love-lorn in a breath. Her repertoire is as wide as her compass. She will laugh at you in the gayest of French chansons; trill out the quaintest and most birdlike of Spanish or Italian serenades and—ah! her lovely little German scraps of music, full of pent up passion and feeling, to which the soft guttural of the language so well lends itself. Once or twice, as the tender sentiment of the song almost seemed to overcome the singer, one could actually hear the tears in her voice, a lovely, sobbing quaver, as moving as her rippling staccato laughter. We will leave for abler pens than ours to criticize and carp at faults they may perhaps see in the work of this great artist; enough for us that Nevada touched the

hearts of her audience and carried them with her through every varying mood. Nevada, the State, has need to be proud of Nevada, the singer.

The work of Louis Blumenberg was masterly in the extreme. His execution on that most difficult of instruments—but, when handled by a genius, most delightful—the 'cello, was wonderful, and yet at no time were expression and true musical feeling subservient to execution only. As Nevada played on the feelings of her listeners with her voice, so Mr. Blumenberg moved them with his bow. His finger work was as clean and rippling as his sustained bow work was unbroken and harmonious, the piano passages being as sweet and true as the "closed tone" singing of Nevada in certain passages.

A more sympathetic accompanist than Selden Pratt, one would think, is hard to find. So, too, in his solo work on the piano, unostentatious, but appealing expression marked every phase. Mr. Pratt has none of those tricks of hand-and-hair—which make the genius pianist odious to look at, but plays on quietly and dreamingly, almost conversationally, except when brilliant flights of the composer awaken him to fire and equally vivid execution.—News-Advertiser, Vancouver, B. C.

Portland, Oregon, became enthusiastic to a degree scarcely experienced in concerts in that progressive city. We append two important criticisms from that city on the second concert:

### IN THE ROLE OF OPHELIA.

NEVADA SINGS THE MAD SCENE FROM "HAMLET."

(Portland Oregonian, February 9.)

As was expected, the Metropolitan was crowded with an appreciative audience of music lovers for Nevada's second concert. Every one striving for musical culture who for any reason failed to hear the diva when in Portland last week seemed to have made special effort to be present last night, as it was felt that it might be the last opportunity to hear the great American singer.

The piece de résistance was naturally expected to be the "Mad Scene," from Ambroise Thomas' "Hamlet," an opera that has been more popular in France than in the English-speaking world, where the libretto is justly regarded as a travesty upon Shakespeare's genius. This interferes somewhat with the dramatic success of the unhappy Ophelia's witless ravings. But, musically, this last act is brilliant in the extreme, passages of extreme pathos mingling with startling outbursts of gaiety and witless laughter. The sincerity of Nevada's feeling impressed itself forcibly upon the audience, both in this number and in "Travouschka." The latter was a marvelous piece of work, voicing heartrending sorrow, such as could not fail to move the most phlegmatic audience. The half-heard sobs in her voice suggested unathome depths of pathos, yet with it there was always that sense of restraint and perfect self-control which indicate the true artist.

To such as have kept themselves informed concerning the past ten years of Nevada's career in Europe, much was not expected from her in the way of dramatic power; since, largely on account of ill health, her success has been more pronounced on the concert stage than in operatic roles. Her art has been said to appeal most forcibly to the trained singer who can appreciate her purity of tone, her marvelously skillful management of breath and thoroughly artistic coloratura work. This power for pathos therefore came as a surprise to many.

Next in interest to the "Mad Scene" and "Travouschka" was the "Rigoletto" number, "Caro Nome," which demands remarkable range and flexibility of voice in the singer. It is the fervid outburst of love from Gilda to the Duke in the first act of the opera, ranking high as one of Verdi's most brilliant arias of the bravura order, but possessing enchanting grace of melody as well.

Other numbers were the favorite waltz arietta from Gounod's "Romeo and Juliet"; "Come Back, Dear Heart," by Arhold, and "Suwanee River," given as a closing encore.

The piano work of Mr. Pratt was brighter and more vigorous than at last week's concert, on which occasion he had overtaxed his strength by long hours of continuous practice. Many recalls showed his popularity with the audience. Mr. Blumenberg also achieved a distinct success on the 'cello, responding to several encores.

(Portland Evening Telegram, February 9.)

Mme. Emma Nevada's second concert was a distinct success, being even more popular than the first. The Metropolitan was crowded with lovers of music and others who went for the satisfaction of hearing America's greatest diva sing. As before, the audience was delighted and charmed with the personality and vocalization of the famous songstress. Many warm encores were demanded and, with true condescension such as is rarely exhibited by distinguished artists, Madame Nevada cheerfully complied in a gracious manner.

Among the many wonderful outbursts of melody, the bright par-

ticular star of the evening came as the final encore, "Suwanee River." This beautiful song, so typically American and familiar to all, struck a responsive chord in the hearts of the hearers and fairly brought down the house. It was a fitting climax to an evening of triumph. The "Mad Scene" from "Hamlet," as arranged operatically by Ambroise Thomas, was given with great effect. The last time this was heard in Portland was when Emma Abbott made her last appearance here a few days before her death. Other numbers were "Travouschka," "Caro Nome" from "Rigoletto," the waltz from Gounod's "Romeo and Juliet" and "Come Back, Dear Heart." Both Mr. Blumenberg, the 'cellist, and Mr. Pratt, the pianist, did excellent execution and received several deserved encores.

## New York String Quartet Concert.

AT the third concert by the New York String Quartet, at Knabe Hall, last Thursday evening, the organization presented to an American public for the first time a new quartet by Ippolitoff Iwanoff.

Those few wide-awake musicians who watch for novelties across the water learned that this new composition was played by leading string quartets with unusual success. The work is not written entirely on conventional lines, although there is nothing abnormal or strange about it. The listener is delighted at once with the themes and the manner in which they are used by the composer. There is one beautiful melody sung by the first violin with a pizzicato accompaniment by the 'cello.

The first movement opens solemnly, but it ends festively, and leads into a slightly humorous theme. Then comes the beautiful intermezzo, played with the strings of both first and second violins, muted to a fascinating accompaniment played by the 'cello and viola. The finale, written allegro-risolutto, is dignified and winning.

While there is some pathos in the composition, it is not of the heartrending, tragic kind so noticeable in the works of Tchaikowsky, Arensky and other Russian composers. The audience received the new work with great enthusiasm.

Mr. Sinsheimer and his three associates were obliged to rise and bow acknowledgments three times after playing the intermezzo. But they very sensibly declined to interrupt the connection by a repetition.

After the new quartet, Miss Louise B. Voigt sang a group of German songs, "Gretchen am Spinnrad" and "Rastlose Liebe," by Schubert, and "Liebestreue" and "Meine Lieb ist Grün," by Brahms. Miss Voigt sang the songs delightfully in a rich, sympathetic soprano, Eugene Bernstein playing her accompaniments.

The audience recalled her four times, and she responded with Henschel's "Morning Hymn," singing it in English.

The other work played by Mr. Sinsheimer and his associates was the Affanasieff Quartet, which the organization played last season and repeated this time by request. The Affanasieff work is another one of those compositions which will never tire the listener. The composer has something to say and he tells it interestingly, working out his ideas with vivid originality. Both in the Ippolitoff Iwanoff and in the Affanasieff compositions there does not seem to be one superfluous bar. If ever the layman is to be educated into liking chamber music concerts it will be through the works of the composers of the modern Russian school. Their compositions abound in vital themes which somehow are not difficult to comprehend. Then there are always the passion, depth and beautiful melodies, and it is these characteristics that fascinate and hold the interest of men and women who cannot be made to understand involved, lengthy and technically difficult chamber music compositions.

This is only the second season of the New York String Quartet, but the members play together like some veteran

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organization. Their ensemble is remarkably good, their interpretation is most intelligent and the quality of tone could hardly be finer. The quartet is composed of Bernard Sinsheimer, first violin; John Spargur, second violin; Jacob Altschuler, viola, and Modest Altschuler, cello. Victor Thrane is the manager of the quartet.

## Music in Baltimore.

BALTIMORE, February 18, 1900.

A RED LETTER date in the annals of our Oratorio Society was Thursday, February 8.

The work through which such great success was achieved was Handel's "Israel in Egypt." In no other of the oratorios of Handel does the chorus rise to such a degree of grandeur. Therefore, this work is at once the most difficult and the most grateful for a society to produce.

Director Joseph Pache and his chorus gave a performance that was worthy of this stupendous composition. Mr. Pache has proven himself a choral master indeed. Master is the title he deserves, for he at all times had his enormous forces under complete control.

Technically the difficult double choruses were sung with an almost perfect ensemble in phrasing, rhythm and shading. The tonal quality was round and sonorous. The soloists engaged for the occasion were Miss Sara Anderson, soprano; Mme. Josephine Jacoby, contralto, and Evan Williams, tenor. The latter was unable to appear because of illness, his place being filled at very short notice by Edward Douty.

Madame Jacoby's appearance had been greatly anticipated, nor did she disappoint those who had expected much of her. She has a noble voice, particularly beautiful in the medium and chest registers, and she sings with intelligence and taste.

Mr. Douty's voice is a pure lyric tenor and his style an admirable one. His enunciation is worthy of special commendation.

A very indiscreet arrangement caused a blemish on an otherwise splendid performance. This was the unusual employment of five voices to sing the duet for basses, "The Lord Is a Man of War." The first bass was sung by H. Blumner, H. T. Maccubbin and G. F. Poehlmann; the second bass by H. D. Eastman and Mr. Groppe.

The individual singers are not responsible for the inadequate performance of this big duet, but the undertaking was an absurd one. The number is a difficult one, demanding, above all things, a perfect legato, which was an impossibility under the circumstances.

The arrangement was particularly inexcusable, because of the fact that Baltimore affords singers eminently capable of giving an excellent rendition of the composition as a duet, pure and simple. The orchestra was a decided improvement over that of last year, and did some good work. G. Wright Nichols was the organist.

The society will give Gounod's "Redemption" in March. Mme. Frances Saville was the soloist at the ninth Peabody recital on Friday afternoon. Had the program been as interesting as the singer's performance was delightful, the recital would have been indeed an ideal one.

Madame Saville is a great artist. She is blessed with a fine organ, of whose possession she is worthy; for she knows well how to use it.

Her voice is admirably placed, is even throughout all three registers, and because of a perfect breath control, she is at all times mistress of it. Her legato and coloratura are flawless.

Then, these possessions are servant to great interpretative

powers, for this singer is endowed with the highest intelligence, with imagination, with temperament. Madame Saville is to be particularly congratulated upon her ability and taste in giving a song recital in a manner which few opera singers can encompass. The accompaniments were musically and sympathetically played by Charles Rabold. The program:

Aria from Barber of Seville.....Rossini  
Three songs from Dichterliebe.....Schumann  
Im Wunderschönen Monat Mai.  
Aus Meinen Thränen Sprissen.  
Die Rose, die Lillie.

Träume.....Wagner  
Wiegenlied.....Brahms  
Ein Blümschen.....Nicolai  
Aria from Mignon.....Thomas  
Viens, Mon Bien Aimé.....Chaminade  
Si Mes Vers Avaient des Ailes.....Hahn  
Gavotte from Manon, Ouvre Tes Yeux Bleus.....Massenet

There has been a disproportionately small number of singers on the Peabody's list this year. Even though the instrumentalists among the students be in a large majority, there surely should be more than three singers heard in a whole season.

However, matters Peabody have improved so much of late, one may hope for even better things in the future.

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Miles Farrow gave a delightful organ recital at St. Paul's Church on the afternoon of February 5. He was assisted by Charles Evans, the boy soprano. Mr. Farrow played Sonata No. 3, in C minor, of Guilman, "In Paradisum" of Dubois, Rheinberger's "Vision," Lemare's "Pastorale," "Christmas Musette," and "Invocation" of Mailly, and the "Coronation March" of Svendsen.

The large church was crowded to the doors, a very natural result of the announcement of a recital by Mr. Farrow. His excellent work is too well known to require analysis.

Master Charles Evans has a lovely voice, which Mr. Farrow has perfectly placed. He sang with beautiful style the aria "Jerusalem," from Mendelssohn's "St. Paul," and "Thou, O Lord, Art My Protector, &c.," from Saint-Saëns' "The Heavens Declare."

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The Strakosch Opera Company has left us for the season.

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The fourth Boston Symphony concert takes place next Tuesday evening at Music Hall. The program comprises Cherubini's overture "Anacreon," Schubert's "Unfinished Symphony" and two movements from Moszkowski's Suite No. 1 in F major.

Leonora Jackson will play Mendelssohn's Concerto for violin.

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Hambourg will give a recital at Ford's Opera House, Friday afternoon, February 23.

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Carlos N. Sanchez, the well-known tenor, and Giuseppe del Puente will give a concert at Lehmann's Hall, February 27.

After a miscellaneous program the first act of "Faust" will be given, with orchestra, in costume.

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Dr. B. Merrill Hopkinson and F. H. Weber will give a concert at Lehmann's on March 19. W. G. Owst will be the accompanist.

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Emanuel Wad will be the soloist at the next Peabody recital.

EUTERPE.

## Semnacher Pupils.

WILLIAM M SEMNACHER, the director of the National Institute of Music, at 179 East Sixty-fourth street, has received many congratulations since the recent concert over the advance in technic and musical feeling shown by the students. The concert was given at Carnegie Chamber Music Hall. A brief report appeared in last week's COURIER, and owing to limited space the good work of some of the pupils was omitted. The new pupils who appeared during the evening played most creditably. Some revealed decided talent. This was especially true of Lucille Nowland, of Memphis, Tenn., who played Rubinstein's "Kamennoi Ostrow" with great feeling and a most artistic use of the pedals, and Frida Hoffmann, of this city, who played the Allegro from Bach's Suite in A minor and the E minor Concert Etude of Lavallée, the latter given with a fire and dash which give promise of a great and brilliant future for this young lady.

Annie Tarnowski played the Schumann "Träumerei" with a smooth, singing tone and her interpretation of this number was altogether satisfactory.

Sarah Heymann played a Barcarolle by Mr. Semnacher, a most pleasing composition with a characteristic rhythm, and the great Scarlatti Sonata in A major. The latter calls for a very high order of technic, and the sureness and precision which she displayed showed that she was equal to the difficult task set for her.

Abraham Wechsler played two solo numbers, Prelude, by Rachmaninoff, and the Moszkowski Tarantelle in G flat major, both of which were given with considerable feeling and much artistic skill. Mr. Wechsler also played the entire G minor Concerto of Mendelssohn, and had the assistance of Miss Pauline Semnacher, second piano, and a small orchestra of eight strings, all pupils of Ernest Bauer, and Mr. Eldred, cello, pupil of Max Droge. Mr. Wechsler's playing was distinguished by the great variety of tone throughout the entire composition, from the big, massive tone of the opening number to the soft, liquid tone of the beautiful second number.

The playing of the strings in this number called forth great applause from the audience, the young men playing with a masterful tone and with the precision of orchestra players.

Miss C. Polhamus, soprano, pupil of Madame Emma Roderick, sang two numbers with good taste.

F. A. Eldred played a cello solo very creditably.

The concert was declared to be the best yet given by the Institute. The date of the second concert of the season is March 14.

## Shakespeare's Teacher.

IF it is true that Alberto Randegger, the old London singing teacher, is coming over here, we will be able to learn how much he differs with his pupil William Shakespeare who is now here talking a lot of glitteralities vapid and meaningless. Randegger is said to be envious of William for having outwitted him by coming here ahead of him. The teacher is not a vocal instructor but merely gives lessons in oratorio style and is completely superannuated. Why these men who have made thousands of pounds out of foolish American pupils should now come upon us for a last haul is one of those things no musical mind can fathom. We have hundreds of better teachers right here at home, and if the others were appreciated at home they would not come here to make money.

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STEINERT HALL, BOSTON, February 19, 1900.

**T**HE Boston Symphony Orchestra presented another superb program and soloist on Saturday night and Friday afternoon. Miss Leonora Jackson, who has been long expected, at last made her initial appearance to a Boston audience, where she met with a glowing success.

Miss Jackson plays with astonishing ease and facility, her bowing is always graceful and her intonation clear. Many of her effects were charming, and she delighted a large audience.

The program was full of charm; especially imposing was the magnificent presentation of the Brahms Symphony, which is replete with flowing melody, notwithstanding the claim of the anti-Brahmsites. "The Eolides" received a beautiful interpretation, and one which made the number very lucid. It is marked first time in Boston, but I believe it was played by Theodore Thomas and his orchestra at the great French program, which was given in New York with Pugno and Guilman as soloists, in the season of 1897-98, as I had a distinct remembrance of the work, and believe that to have been the time I heard it.

The Berlioz Overture was a bit of that rich orchestration that is the glory of that Frenchman's work, and its solemnity and weirdness well fitted the subject of "King Lear." The program in its entirety was.

Overture, King Lear.....Berlioz  
Concerto for Violin.....Mendelssohn  
Les Eolides.....Franck  
(First time.)

Symphony No. 2, in D major.....Brahms

There will be no concerts next week in Boston, as the orchestra will be on tour.

Outside of the usual Kneisel concert on Monday night, there was nothing of especial musical importance in Boston this week, although there were many enjoyable musicales of a private nature.

At Eliot Hall, in Jamaica Plain, on Wednesday night, Mme. Madeline Schiller gave a piano recital by request of her very numerous friends and admirers. I have never heard Madame Schiller to better advantage than upon this evening, when she seemed to give herself entirely to the spirit of the music, content in the knowledge that she was not working for effect, nor working for reputation, nor for press notices, nor for advertisement, but purely and simply for music. To this may perhaps be attributed the unalloyed pleasure of all present, the quiet of the atmosphere and the musical sense which pervaded all.

Madame Schiller played a splendid program of things worth hearing, and she did it in a manner only possible to a capable artist. Especially happy was she in Schumann, Schubert and Chopin, although the Appassionata Sonata of Beethoven received broad and noble treatment in her hands.

After the concert a reception was extended her at the home of Mrs. Robert M. Morse. Madame Schiller re-

turned to New York on Saturday, but will doubtless be heard in Boston in piano recital, as arrangements are now on foot to that end. The patronesses of the recent recital were Mrs. Thomas Aspinwall, Miss Cornelia Bowditch, Miss Mary C. Downes, Mrs. A. H. Duff, Mrs. Harold Ernst, Mrs. William A. French, Miss Frances Goodwin, Miss Emily Greene, Mrs. David A. Greenough, Mrs. Henry D. Morse, Mrs. Robert M. Morse, Mrs. William A. Slocum, Miss Annie Slocum, Mrs. R. S. Stearns, Miss S. E. Sears and Miss Alice Weld.

A charming entertainment was given by Mrs. Waldo Richards and Francis Rogers on Tuesday afternoon. Mrs. Richards was heard in dialect recitals and Mr. Rogers' assistance gave the utmost finish to the entertainment. Mr. Rogers sang superbly and his selections were most ably made. Mr. Rogers gains in sonority and style, and he has much musical intelligence. He is a delightful artist to hear. He gave numbers by Brahms, Schumann, Franz, Saint-Saëns, Tosti, Secchi, MacCunn, Boott and a delicious little French song by Clayton Johns.

Last Sunday Sousa and his band played to two of the largest audiences that have been attracted in Boston for many a long day. The Boston Theatre, which has the largest seating capacity of any theatre in Boston, turned away many people both afternoon and evening last week. Perhaps it may be that Sousa's programs are never hackneyed, as Sousa recognizes the difference between a popular program and one which is worn hollow and threadbare. Be that as it may, the house was filled from foyer to footlights, and the enthusiasm was genuine and spontaneous.

The soloists of this season have been well selected, as was proven by the efficiency of Miss Blanche Duffield and Miss Bertha Bucklin, who were warmly welcomed in Boston upon their initial appearances. Of Arthur Pryor and Herbert L. Clarke it is also needless to write further than to say that they were accorded the royal welcome which it is their privilege to expect.

This is the last appearance in Boston of Sousa and his band before their trip to Europe.

During the week I heard at the studio of F. W. Wodell a charming voice owned by a beautiful young woman, Miss Stringer. It is rich, round and luscious and may be termed mezzo-contralto, or, if preferred, a contralto with a wide range. Mr. Wodell manifests much interest in its treatment, and it may be confidently expected that Miss Stringer will win laurels for herself and her teacher.

I was asked to hear William Strong as piano soloist and I did, and found in him a clever, painstaking, conscientious young man of much ability and a fine musical sense under good training. Yet did I find a much greater career open to Mr. Strong as I heard him the second time in capacity of accompanist. I have no idea what his sentiments are in the matter, but I presume that anyone who plays as well as he does would feel beyond this work, and herein he makes a serious mistake. He has the knack of accompaniment, and would make a name and a position for himself in this work. An accompanist is required fifty times where a piano soloist is called upon once, especially where one teaches at the same time.

On Friday night a good concert was given in Sanders Hall, Cambridge, at which nothing but Norwegian music was presented, by members of the Boston Symphony Orchestra, with Miss Aagot Lunde as soloist. The concert was a gift from Mrs. E. C. Hammer, whose husband was the Norwegian Consul, and the audience was a magnificent one, which included the faculty of Harvard College and

many literary and musical celebrities. Miss Lunde, whose singing of these songs is unequalled, was received rapturously and was called upon five times for more. In this work Miss Lunde is unique, being herself a Norwegian possessed of a charming voice and much musical style and temperament.

On Friday night Mr. and Mrs. Hallett Gilberté gave another of the delightful musicales which have won no end of compliments for them as entertainers. A short and enjoyable program was given, which presented Miss Blanche Goulet, J. J. Turner and Mrs. Rachel Noah France.

Although suffering from a severe cold, Mr. Turner did justice to the baritone selections, which included a couple of charming songs, written and accompanied by the host.

Miss Goulet has a beautiful soprano leggiera, and is under the excellent training of Mme. de Berg Lofgren, which schooling is very distinct through all her work. She also sang some songs of Mr. Gilberté, which were well adapted to the quality of her voice. Mrs. France, who is a well-known reader, gave some admirable selections and was especially interesting in the Letter Scene from "Macbeth." After her recitation of the "Absent-Minded Beggar," she gave a fine reading of "The Rough Rider to Tommy Atkins," which sentiment seemed to be very popular among the guests assembled. Mr. Gilberté has certainly written some very pretty songs, in which he has not overlooked the part that the accompaniment plays.

On Friday night the Thursday Morning Fortnightly Club gave a banquet at Young's Hotel to over 100 ladies and gentlemen. Mrs. Alice Bates, the president of the club, was toasted and complimented upon her remarkable efficiency in office. Music was given by Mrs. Lillian MacDonald, Mr. Wood, Mrs. Fitzgerald, Miss Libbey, Miss Glenn Priest, Miss Gertrude Levy and Mrs. Brooks.

George Grossmith has been drawing enormous houses this week in his humorous and musical recitals. His engagement has been so successful, in fact, that Mr. Mudgett has arranged for five more appearances, beginning March 17.

Among the recent arrivals in Boston perhaps no one is of more importance to musical circles than Mrs. H. W. Gleason, who has for eight years been president of the Thursday Club of Minneapolis, which city will doubtless miss her influence in musical matters. Mrs. Gleason, who is an old Bostonian, has returned here to reside.

Miss Marion Franklyn Keller, of St. Paul, sang recently at a musicale given by Miss Linscott at the Dorchester Club rooms, and made a very favorable impression upon her hearers.

James H. Ricketson has resigned his position as tenor of the Arlington Church.

Miss Jennie Coré sang in New Haven last week.

On dit that there will be a recital of piano and violin by De Pachmann and Henri Marteau, also a song recital by Nordica and Schumann-Heink. Mudgett knows more about these rumors.

Rossini's great religious work, "The Messe Solennelle," will be given at the Commonwealth Avenue Church on Sunday evening, the 25th inst. As the musical services this winter have drawn such crowds, hundreds of people being turned away from each service, it has been decided to issue cards of admission, which will be distributed by the

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officers of the church. The performance of the mass will be made especially attractive.

This week will occur Carl Faelten's piano recital on Monday night, the Lyra Club's concert on Tuesday night, the Turpin Turpen Vocal Quartet concert on Wednesday afternoon, Arthur Beresford and Miss Gertrude I. McQuesten, in Kipling recital, Thursday afternoon; De Pachmann piano recital Friday afternoon, Handel and Haydn Society, in "Judas Maccabaeus," on Sunday night, and Arthur Whiting in piano recital Monday afternoon.

Monday evening an organ concert will be given at Asbury Temple, Waltham, Mass., by Everette E. Truette, assisted by Miss Ila Niles and Albert L. Walker.

A concert was given by the Framingham Musical Association in that city on Friday night. The chorus of 150 voices was under direction of Dr. Jules Jordan, of Providence, R. I., and the soloists were Mrs. Caroline Shepard, of Boston, and Evan Williams, of New York. The Boston Festival Orchestra, under Mollenhauer, contributed some numbers.

These Faelten pupils gave the program last week in Steinert Hall: Ensemble playing—Charles Barry, Gloucester; Edward Bellamy, West Newton; William Daly, Revere; Norman S. Dillingham, Chelsea; Francis Greenan, South Boston; John Harold Locke, Boston. Marion Greenwood, Roxbury; Marie F. Day, Wellington; Alice Vogel, Brookline; Marion Ring, South Boston; Grace Field, Somerville; Mary Parkman, Boston; Edith Parkman, Boston; Grace Brooks, Boston; Mollie Gilman, Everett; Louella Witherill Dewing, Somerville.

There is no doubt that pupils of the Faelten School are well trained in making public appearances, as they have so many opportunities to appear as pupils. Now that Faelten has taken Steinert Hall wherein to give his recitals, the number of guests are as they were when in Faelten Hall, greater than the house will accommodate. At the last recital the result exhibited by all grades of work were really interesting to the onlooker, and such exhibitions cannot fail to show that all musical schools will have to look to their laurels, for the Faelten School is a formidable rival to older establishments, and every season it is gaining enormous ground. The work done by the tiny little members of the class shows upon what very thorough lines the study is based, and the fact is undeniable that no country can claim a school of piano built upon better principles.

A large musicale in aid of the Tyler Street Day Nursery was given at the Hotel Somerset by a string quartet from the Boston Symphony, assisted by Thomas E. Johnson, Mrs. M. Le Favor Pearson and Albert Reinhart. The quartet was composed of F. W. Kraft, W. W. Swornsbourn, Carl Risslaud and Alex. Blaess.

On Saturday the pupils of James W. Hill were heard in recital at Pierce Hall. Mr. Hill has some pupils who are showing the results of his excellent training. The program also presented J. Hallett Gilberté, tenor, as assistant. A large and applause audience was present.

I am in receipt of the latest composition of H. J. Storer, which is a sacred song for high voice, entitled "I Heard the Voice of Jesus Say." Mr. Storer is one of Boston's best-known organists and churchmen, and his class consists of people studying to train choirs and services of the Episcopal or Catholic churches.

The officers of the Harvard Glee Club were elected on Wednesday, and are B. Taylor, '01, president; H. C. Hawkins, '01, vice-president; H. H. Murdock, '01, secretary, and W. F. Dillinghaus, '02, leader.

W. S. Kerr will sing in Gardiner, Me., February 28.

Heinrich Schüecker, who has no superior as harpist in Boston, played at a large concert given in Gardner on Friday evening.

Mrs. Frank Lynes gave an "at home" to her friends last week.

On Friday evening Mrs. Thomas Porter Lovell gave a song recital in her home on Naples road, Brookline.

Dr. and Mrs. Edward Kellogg gave a musicale last week in honor of Mrs. Henry Carmichael, of Malden.

Miss Alice Robbins Cole has returned from New York where she was on a visit. Miss Cole sang last Friday evening at the second organ recital given under the auspices of the Brookline Educational Society.

The Ladies' Cantata Club, of Newton, gave Smart's "King Rene's Daughter" under direction of W. J. Howell. The soloists were Miss Coolidge, Mrs. George Barker, Mrs. Chase and Mrs. Howell.

Mrs. H. Souther (Sigrid Lunde) has accepted a position as teacher in one of the colleges of Kentucky, where she will go next week.

EMILIE FRANCES BAUER.

## Haarlem Philharmonic Concert.

IN the recent report of a concert in THE MUSICAL COURIER the writer stated that for any real advancement in music the New York public would have to depend upon the efforts of the private musical societies.

The program arranged for the second concert by the Haarlem Philharmonic Society at the Waldorf-Astoria last Friday evening again substantiated the previous statement. The list of compositions played during the evening included two novelties never before heard at a local concert. But the critics of the daily papers were not present and so no record of the performance appeared in the daily papers. The said critics, however, were on hand to witness the production of that novelty, "Lohengrin," by Wagner, at the Metropolitan Opera House, corner Broadway and Thirty-ninth street, understudies Perotti and Strong appearing in the two leading roles.

Henry Thomas Fleck, the conductor of the Haarlem Philharmonic, takes art seriously, as, indeed, it should be taken. As he is ever on the alert for new compositions the subscribers and members have no cause to complain on account of an apathetic conductor. Mr. Fleck is very much alive and careful regarding the details. The men composing the orchestra engaged to play for the concerts by the Haarlem Philharmonic are selected individually by Mr. Fleck. He gets the very best men available.

For the concert last Friday the orchestra was composed of sixty men, over one-third having some reputation as soloists.

The new compositions played for the first time at the concert were Bungert's Overture, composed for Goethe's drama, "Torquato Tasso," and the Suite "Mlada," by Rimsky-Korsakoff. The new score by Bungert takes the symphonic form. It is a kind of happy medium between the dramatic and lyric styles of composition. Bungert has written many songs and his gifts as a melodist are discernible in the new overture. It is an interesting work, and it was well played by the orchestra under Mr. Fleck's baton. The Rimsky-Korsakoff Suite, "Mlada," by the way, should not be confounded with the suite by Rimsky-Korsakoff played at one of the January concerts of the Boston Symphony Orchestra. The latter is about the sea, while the "Mlada" is of the earth, earthy, but fascinating and alluring nevertheless, as so many of the things of this mundane sphere.

In the performance of the suite, Mr. Fleck employed all the instruments demanded in the original score. The notes

of the English horn and the bass clarinet were properly conspicuous during the performance. The demands of composers are often ignored by conductors, but Mr. Fleck was exacting in the matter of instruments and insisted on the instruments called for in the score. The result was most gratifying.

The "Mlada" suite consists of four movements and a short introduction. In the second and third movements the composer introduces dance forms, "Danse Lithuanienne" and "Danse Indienne." The coloring throughout, while rich, is never overdone. After the introduction the themes are merry enough, but at the close comes the tale of woe, and the knell of the funeral march is heard. But that is consistent, for does not grief follow joy?

The familiar orchestral numbers played were Dvorák's Symphony "From the New World," and the "Tannhäuser" overture. In the playing of the symphony especially, the orchestra under Mr. Fleck's direction put to shame the performance of some of the orchestras giving public concerts.

The soloist of the evening was Mme. Helen von Doenhoff. She was heard first in "O, Don Fatale," from Verdi's "Don Carlos," and later in two Schubert songs, "Der Tod und Das Mädchen" and "Gretchen Am Spinnrad." The rich voice and dramatic style of the singer were well suited to the operatic aria. She also sang the German songs with intelligence and feeling. Madame Von Doenhoff's medium tones are strong and well placed.

The handsome ballroom of the hotel was crowded, and the boxes, as usual, were occupied by the leaders in Harlem society.

## Elizabeth Kent Stone.

A most interesting service of song was given in the spacious Union Church, of Rockville, Conn., on Sunday evening, January 28 last, under the direction of the renowned organist and composer, Prof. George Mietzke. The program included solos by prominent church soloists from New England and also Miss Elizabeth Kent Stone, of New York, formerly soprano soloist of St. Mary the Virgin and St. Ignatius' churches, who since her return from study in Europe has been heard with highest approval in recitals at the studios of Francis Fischer Powers, her former teacher, and with whom she is at work this season. The Connecticut papers comment most favorably upon Miss Stone's beautiful voice, excellent enunciation and thorough artistic training.

## Successful Pappenheim Pupils.

Miss Emily Houghton made her début in public last Wednesday night at a concert of the Union League Club in Brooklyn, and was enthusiastically received. The young lady has a very fine dramatic voice, which gives great promise for the future.

Miss Augusta Northup, the well-known contralto, will be heard at a concert of the Clef Club in Brooklyn next Saturday.

Miss Frieda Stender has been especially engaged for a Sunday night's service at St. John's Church in Bensonhurst February 25. The Pappenheim pupils are rapidly coming forward. Others better known are Helen Bertram and Corinne Wiest-Anthony.

## Dannreuther's Books.

A small but very valuable part of Gustav Dannreuther's library of books on musical subjects is for sale either in its entirety or in parts. He desires to dispose of them to make room for others, and among them are rare books, biographies, composers' letters, theoretical works, general literature in German and English, some eight folio pages (type-written) in all. Detailed information is to be had of Mr. Dannreuther, 230 West Seventieth street, New York.

## Edward Kreiser.

Edward Kreiser played organ recitals in Little Rock, Ark., and Topeka, Kan., recently.

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## Arno Hilf.

ARNO HILF, the distinguished subject of this sketch, was born at Elster, in Saxony, on March 14, 1858. His first instruction on the violin was entrusted to Christhof Hilf, who was an excellent player and musician, and a pupil of Spohr.

At sixteen his talent was so marked that his father sent him to the Leipzig Conservatory, where he astonished his future master, Ferdinand David, who remarked upon hearing him play that "Hilf was destined to occupy a conspicuous place in the annals of violin playing." This remark, strengthened by one of the same kind, and coming from no less a personage than Ole Bull, has been more than realized in the position that Hilf enjoys in the musical world of to-day. He obtained his solidly from the objective style of Spohr, and his enormous technical facility through Ole Bull, who in turn was a direct pupil of Paganini.

At the age of twenty, and after successful concerts at Leipsic, Erfurt and elsewhere, he was called to Moscow in 1878, where Nicolaus Rubinstein was the director of the conservatory. Here it was that he secured a number of pupils, notably Petschnikoff and Jules Conus, and was further instrumental in bringing the early compositions of Tschaiowsky and Anton Rubinstein to a successful performance.

During his stay in Moscow the following incident occurred, and which had a direct influence upon his career: Rubinstein and Wieniawski were playing Beethoven's "Kreutzer Sonata," when suddenly Wieniawski fainted, and could not proceed. Rubinstein espied Hilf in the audience, called him to the platform, and handing him the violin of the master, they together played the work to its conclusion. Upon the death of his friend, Nicolaus Rubinstein, and after ten years of the greatest activity and personal triumphs Hilf returned to Germany in 1888. He at once accepted the position of concertmaster and professor at the Sondershausen Conservatory, where he met Miss Helene Buck, which charming lady he married in 1891.

At present Hilf is located at Leipsic, and after holding the position of concertmaster at the Gewandhaus for two years, is now the first instructor of the violin at the conservatory there. As a personality he is remarkable for modesty of demeanor and kindly disposition, which harmonize well with his greatness as an artist.

Respecting the performance of Arno Hilf in the Albert Hall, Leipsic, November 18, 1898, and his sensational success, we reprint some press notices:

The artist played the Bruch G minor Concerto, the well-known air by S. Bach, the D major Concerto of Tschaiowsky, and Paganini's variations, "Nel cor piu non mi sento," and, in obedience to the loud demands of the public, "La Ronde des Latins," by Bazzini, and the adagio from the Eleventh Concerto of Spohr. Hilf's performance on this occasion cannot properly be called "excellent;" words like "phenomenal," "inconceivable," "beyond rivalry" are more fitting, and were used by all visitors of the concert who knew anything of violin playing. In pure virtuosity, as the Berlin critics declared of his performance there, this artist has reached the limits of the attainable. Technical problems exist no longer for him. But what raises him above mere virtuosity is his strongly marked musical individuality, by which the commonest virtuoso phrase assumes a new aspect. The effect which he produces on the public by his merely technical witchery is colossal. Fortunately Hilf, besides being an extraordinary virtuoso, is a musically genuine and deep feeling artist. An heroic feat among musical achievements, the unabridged and note-true execution of Tschaiowsky's Concerto, must be signalized; in it he defeated all his colleagues who have played

here this great work.—Musikalisches Wochenblatt, November 24, 1898.

Arno Hilf, this master violinist, was doubly welcome to Leipsic. It was not surprising that his success was enthusiastic, and not inferior to his triumphs in Berlin. His performance was magnificent, brilliant, with the splendor of an unlimited and unflinching technique, enrapturing by richly flowing tone and by all the charms of execution. He can justly be called the "Prince of Violinists."—Signale, November 21, 1898.

Arno Hilf, the phenomenal violinist, after his epoch-making success in Berlin, repeated it here. The importance of Arno Hilf as a violinist, lies in his technique, which is faultless, and one can scarcely imagine anything higher in this respect. His left hand is cultivated to a fabulous extent. I cannot fancy that Paganini could have played his variations more perfectly. His sureness in the flageolets and pizzicati (with the left hand) were astounding, and I do not believe that any other living violinist—not even Sarasate—is his equal. His success was phenomenal. At the end of the concert the applause was unceasing, and he had to give a series of additions.—Leipziger Zeitung, November 19, 1898.

Arno Hilf had a glorious victory in the last Philharmonic concert. His virtuosity, a little while ago, excited at Berlin such frenzied applause as the most famous non-German violinist never received. He was styled "the Wizard Master," and overwhelmed with praise by the critics. The artist can be equally proud of his success yesterday. Such salutes of applause in which the musical celebrities present took part have been seldom heard here. Even in the concert of a Paganini, the enthusiasm of the hearers could not have been greater. Arno Hilf was warmly welcomed on his appearance and played Bruch's G minor Concerto, op. 26. Who ever heard in such perfection the three movements of the Bruch piece? By the splendor and beauty of the tone in the first movement the hearer was inspired, almost intoxicated, and then carried away by the divine fire which the artist sent flowing forth in the finale. When a work of art is so perfectly rendered everyone is filled with delight and admiration. A strong contrast to Bruch's work was the spirituelle D major Concerto, op. 35, of Tschaiowsky. Naturally the Russian character of the work appealed less to us Germans, but the mastery of the interpreter rendered it more plausible than it had seemed when we heard it before. The air from the D major suite of Bach gave the virtuoso opportunity to let us admire the grandeur of his tone and his delivery. He played his best trump last. It was the difficult variations, not played anywhere for decades, by Paganini, "Nel cor piu non mi sento." Such a display of bravura, with all possible artistic devices which only an Arno Hilf can render possible, has never been heard here. Before the last variation, frenzied applause burst forth, and the conclusion was followed by prolonged, convulsive applause. The great Arno Hilf concert will never be forgotten by the hearers.—Leipziger Generalanzeiger, November 22, 1898.

The violinist Arno Hilf displays such a bold, sharply defined artistic profile that it is an interesting task to sketch a silhouette of him. He is no follower of the Joachim school, but belongs to the group of modern artists, who, individual through and through and inspired only by the impulse to bring out the inmost sentiments in the most pregnant form possible, adopt naturalistic methods of expression without troubling themselves about classical tradition. Arno Hilf's melody glows with intense warmth. Some tones of the Tschaiowsky Concerto, as the second of the first movement or the adagio theme, he gave with such infinitely touching expression, with such absorption, that they sounded like revelations from a higher world. How soft is his song, what wonderful pianissimo effects can he draw from his instrument, a speaking proof that the peculiarity of his style is not to be referred to any lack of ability! A further note of his individual naturalistic execution is the freedom of tempo with which he treats the musical phrase, the energy and life of his musical declaration, his wealth of notes of exclamation and strokes of thought.—Leipziger Neueste Nachrichten, November 20, 1898.

Arno Hilf chose the G minor Concerto of Bruch and the D major Concerto of Tschaiowsky, and played them simply in a masterly way. What a full, grand tone he produced in the Prelude of the Bruch Concerto, and in the air from the D major suite of Bach, on the G string. How firm and mathematically pure did

he reach the high and highest flageolet tones in the cadenza of the Tschaiowsky Concerto! How tenderly did he breathe out the pianissimo in the canzonetta of the same work! These are technical matters, and to show his special mastery in this field he chose the Paganini variations, and in his conquest of these difficult, technical pieces he proved himself a true "wizard master." In both concerts there was sufficient opportunity to display his artistic conception and spirit. He has spiritual phrasing and wonderful dynamic flashes, at times little peculiarities and deviations from the traditional model, which made his execution interesting down to the last note.—Leipziger Tageblatt, November 19, 1898.

The Albert Hall has not for a long time experienced such a whirl of excitement as to-day. Arno Hilf surpassed the expectations raised by the marvelous reports of his triumphs in Berlin, and we can confidently say that we are face to face with one of the greatest technical geniuses. As a mere technique virtuoso he may be regarded as the most important. His technique since the beginning of the nineties has developed enormously. These flowing, clear passages, these trills, runs of thirds, arpeggios, octaves, flageolet trills are simply astounding and give Hilf a special position, which is fully justified by his eminent ability. Hilf's play is electrifying, fascinating and intoxicating.—Die Redenden Kunst, November 26, 1898.

Arno Hilf stands alone as an artist in every respect. As a technical performer he decidedly occupies the highest place among living violinists. The most hazardous problems of every kind are solved infallibly and faultlessly by his virtuosity. Equally unique is his position as an artist in delivery. Who reaches his play in power, in diabolic wildness, in softness and fullness of tone, in temperance, elegance and grandeur of conception? The applause was increased by the Paganini Variations, in which we seemed to hear Paganini redivivus, and seemed as if it would never end.—Zeitschrift für Musik, No. 48.

## Northrop Musicales.

Mrs. Elizabeth Northrop sang at a musicale last night, Tuesday, accompanied by Miss Kate Stella Burr, who aided materially in the success of the evening. Following are two press clippings showing that the rival cities agree in praise of the fair singer:

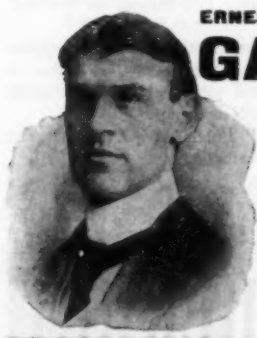
The voice of Mrs. Northrop proved equally captivating as before. She sang an aria by Meyerbeer in beautiful style. It gave her a chance to show that the range of her voice is much out of the common. The extent of her register upward is so much more surprising and gratifying, considering the value of her lower notes.—Minneapolis Times.

Mrs. Elizabeth Northrop, the soprano soloist of the organization, was well received, and sang for her first number Bemberg's "Nymphs and Sylphs." The selection is brilliant and difficult, but the singer, who has a pure voice and excellent method, met all expectations with ease. She responded with a ballad that also met much favor.—St. Paul Globe.

## Brounoff—Mattes.

John Mattes is a six months' piano pupil of Platon Brounoff, a young pianist, aged sixteen, but already nearly 6 feet in height. He plays the piano remarkably well, and was recently heard in the D minor Concerto of Mozart, which he played with much accuracy, bravura and good taste. He also played Brounoff's "Edelweiss," from his suite "In a Flower Garden," with much expression and singing tone, and gave both from memory.

He possesses that desirable quality, repose, so unusual in the city bred musician, having spent a good share of his young life on the hunt for game in the Middle West. Mattes has been made the accompanist for the People's Male Chorus, and he has also begun teaching, so the young man is on the road to success.



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## ROYAL MUSIC LIBRARY

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**W**HEN, in 1584, Palestrina established the Academy of Saint Cecilia at Rome various accumulated manuscripts and books were gathered which were necessary not only as text books but for the purpose of rehearsing and studying the works that were to be performed under the auspices of the society of Saint Cecilia. Gregory XIII (Ugo Buoncompagno) who was pope had been the teacher of Alexander Farnese and of Charles Borromeo (the same Borromeo who, as cardinal, tested the three Palestrina Masses) whose herculean statue can be seen to-day near the foot of Lago Maggiore from the small steamer that takes excursionists up from Arona, and he encouraged the Academy with words and deeds. The next year he died and was followed by the indomitable Sixtus V (Peretti), the man who erected the six obelisks in Rome, who increased the fresh water supply, who drove the robbers out of the environs of the city and established security from bandits and who, to cap the climax, had the cupola of St. Peters finally completed. Such a character naturally was impressed with the value of the Academy of Saint Cecilia and his encouragement is also historical.

Palestrina was sixty years old when he established the Academy and he lived another ten years aiding it in many directions and many rare editions of Ioannes Petraloysius Prænestinus, as he was called, are in the shelves of the library. The Royal Library of the Academy was, however, not formally created or founded until 1875.

During the three centuries of the existence of the Academy an enormous amount of manuscripts, books, old folios and scores had been accumulated and had been tabulated to a degree by the predecessors of the present distinguished Librarian—Director, Cav. Prof. Adolfo Berwin, but it is due to the devoted labors of this gentleman that the Royal Library has extended much of its scope and was finally removed to larger quarters in the old Saint Cecilia building through the acquisition of an old convent which was renovated and rearranged to meet the growing demands upon the institution. The music hall and school rooms of the Academy are in one wing of the building and the other wing contains, on its upper floors, this wonderful aggregation of works on music and historical manuscripts rare, artistic and apparently indestructible because of the quality of the paper, the bindings and the religious care taken of them.

Professor Berwin has catalogued the works which now consist of 40,000 bound volumes and about 80,000 manuscripts, as he told me last summer when I had the great delight of spending a day within the walls of the Academy. The Library per-

forms for Italy the similar copyright functions performed for us by the Congressional Library at Washington, all Italian musical works being registered at the Saint Cecilia although there are other musical libraries in Italy under government subvention such, for instance, as the Liceo Musicale, Bologna, the musical section of Biblioteca Nazionale, Milan; ditto Biblioteca Nazionale, Turin. The Società Filarmonica at Verona has a large musical library and the Florentine Filarmonica has one and rare pieces can be found in the collections of churches and individuals such, for instance, as the Graduale Camaldulense of the XV century at the Basilica di S. Ambrogio (St. Ambrose) at Milan written on the four line system the F. line in red, the C line yellow and all of it covered with miniature figures and most marvelous initials &c. &c. But the central governmental library is this Roman one which has among its books and scores a fund of rarities that cannot be equaled anywhere.

The annual budget of the Kingdom appropriates a sum for the maintenance of the library and its staff and also for the purchase of such old and new works as may be deemed valuable to the institution. The only official under the government is the director, the assistants and librarians being supplied by the Academy which has the use of the sheet music and scores, but Prof. Berwin tells me that this is a transition system and that a definite program will soon be introduced by the government for control of all the functionaries. The library is free to the public every day from 9 to 3. I must not forget to mention a collection of operas covering the XVII, XVIII and XIX centuries numbering 12000 and innumerable libretti, letters, medallions and curios of musical association.

To gather from this enormous collection a few only of the most attractive specimens, while it is a labor of love, cannot be accomplished rapidly. Nor is it possible to tabulate more than a limited number of rare books, scores, etc., that could be handled during such a casual visit. However to give an estimate of what this Library contains—if even a faint estimate—I append a list of certain works that must be of interest to the readers of this paper. Italy was at one time the home of music in a sense that could not be applied after the arrival of the great symphonic masters of Germany and yet it is not only unjust to create notional lines of demarcation in music but it is dangerous. There have been creative musical minds in Italy as great as any and to-day Young Italy is demonstrating that the hereditary musical sense is manifesting itself stronger in that land than in any other.

The subjoined list represents a few only of the many thousands of musical specimens that abound in the Santa Cecilia at Rome, where I viewed them myself.

## THEORY OF MUSIC.

## XV CENTURY.

- 1492—Boetius, Anerius Manlius Severinus. (No editor mentioned.) Two vols. De Arithmetica, A vol V on Music. Printed by the brothers Gregorius, Venice,

1492; the date of publication is given—die 18 Augusti.

- 1492—Gafurius, Franchinus, Musical Theory. Milan, Petro di Lomatio, printer.  
1496—Ditto, Milan. Practical Music. A wood cut accompanies this showing Gafurius as conductor of a chorus.

## XVI CENTURY.

- 1511—Bonaventura de Brixia. Musical rules. Very rare. Printed half in Latin, half in Italian, by Jacomo di Penzi, Venice.  
1514—Faber, Jacobus Stapulensis. Researches on Boetius. Henrici Staphani, printer.  
1516—Glareanus Henricus (Swiss).  
1518—Gafurius, Franchinus. On Harmony. Milan, press of Gotardum Pontanum. This contains a biography of Gafurius.  
1521—Spataro, Joa. Bolognese music. The last four pages missing.  
1537—Listenius, Nicolaus. Wittenberg, Georgiuni Rhau.  
1581—Caroso, M. Fabritio Il Ballerino. Ornamented with many figures. Franc. Ziletti, Venice.  
1581—Galilei, Vincentio (father of the great Galileo). Dialogo della Musica Antica et della Moderna. Press of Giorgio Marescotti, Florence.  
1581—Ditto. A work on the Lute.  
1592—Salinus, Franciscus. A rare musical theory.  
1598—Aron, Pietro, on Canto fermo and figuration. Milan, Antonio da Castellionio.

## XVII CENTURY.

- 1600—Caroso, M. Fabritio. Venice—Muschino. A second edition of the above on the Ballerino.  
1601—Caccini, Giulio. Le Nuove Musiche. Florence, J. Marescotti.  
1601—Cerreto, Saprone (Neapolitan). On the practice of vocal and instrumental music. Press of Geo. Jacomo Carlino. Contains also in its third volume the names of celebrated Neapolitan musicians from 1500 to 1600. Also woodcut of the author.  
1603—Besardus, J. B. Thesaurus harmonicus. Gerardus Greunenbruch (Coloniae Agrippinae), Cologne, Germany. Contains Preludes, Fantasies, Madrigals, Villanelles, with complete text. Airs de court with complete text, Passamezi, Pavanes, Bergamasco, Allemandes, Courantes, Bataille de Pavie, Canarie, etc.  
1615—Caus, Salomon de. Institution harmonique. Jan Norton, Francfort Dedicated to Queen Anne of Great Britain, dated Heidelberg 1614. The author designates himself as engineer and architect.  
1616—Gumpelzhaimer, Adam. Latin-German musical compendium. Sixth edition. Press of Joa Udbrici Schoenigii. Contains compositions of the author and of Don Ferdinand des las Infantas, H. Leo Hasler, Orlando di Lasso, Jacob Reiner, Pomp. Nenna, Gio. Pietro Gallo, Giovanni de Antiquis, Stefano Felis, Cola Vincenzo Fanelli.  
1618—Colonna, Fabio. A treatise on a hydraulic organ di Herone Alessandrino. Naples, Cost. Vitale.  
1656—Crisanius Georgius. Rome, Angelum Bernabò dal Verme. Twenty rare treatises on music.  
1676—Mace, Thomas. Musick's Monument or a remembrance of the best practical musick, both Divine and Civil. London, T. Ratcliffe and N. Thompson. In three parts. I. Necessity of singing Psalms well. II. The lute made easy. III. Musick in General. Portrait of the author.  
1690—Colco, Serafino. Venice, Girol. Albrizzi. Contains mathematical, astronomical problems, calendar of the weather for February, 1690, and Modern Chords for the Clavicembalo with drawings.  
1697—Wagenseil, Joh. Christ. Published in Altdorf. Ten woodcuts of musical examples.

## XVIII CENTURY.

- 1739—Matheson. Der vollkommene Capellmeister. Hamburg, Christian Herold.

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1794—Sala Nicola (Neapolitan). Three Vol. Practical Rules of Counterpoint. Naples, Reale.

## XIX CENTURY.

1836—Anton, J. D. Beethoven's Todtenfeier. Eine rhapsodisch-poetische Darstellung der Marcia funebre in der Sinf. Eroica. Darmstadt.

## PRACTICAL MUSIC.

This section refers to musical works themselves as distinguished from theoretical works on music. In this department the Roman Library has a remarkably rare and exceedingly choice collection. I simply take, at random, a number of those works that deserve particular mention. Of works in the XII, XIII and XIV centuries the Liceo Musicale at Bologna is more munificently provided. I begin with the

## XVI CENTURY.

1503—Josquin. Missarum. Press of Petrucci, Venice. Original binding.

1504—Agricole, Alexandri. Misce. Press of the above with Latin title "Petrutium." Original binding.

1516—Missarum. Miscellaneous collection containing Josquin (de Beata Virgine); Brumel (ditto); Fevum (Ave Maria); Pierre de la Rue (Ave Maria; O Salutaris Hostia); Io. Mouton; Pippelare; Petrus Roselli.

This is the first musical publication issued by a press in Rome. It is in a fine state of preservation, with a woodcut title page of a seated bishop with a young priest kneeling offering an open music book. An open window of the room shows a Roman landscape. As this first printed music book was produced during the brilliant papacy of Leo X it bears as its lower marginal decoration two rampant lions holding the escutcheon of the Medici which still, to the present days meets the eye of the observant traveler throughout Rome and particularly in the Tuscan territory and Florence itself.

1532—Motteti del Fiore. This is a complete collection by old composers in thorough condition; very rare.

We then come to a Palestrina, indicated in old style:

1554—Praenestius, Joannes Petr. Loisius, Chapelmaster of St. Peter's (to translate). Printed in Rome. This is the first edition of the first volume of the Masses of Palestrina. "Missarum liber primus."

1558—Goudimel Claudio. Printed in Lutetiae (Paris) by Adrian Le Roy et Rob. Ballard, Royal printers. This is a Mass. Four voices.

1559—Maillard Joa. Mass. Same publishers.

1565—Animuccia Gio. The first book of madrigals in three voices. Rome, press of Valerio Dorico. (Animuccia was the well-known contemporary of Palestrina and his rival before Borromeo).

1565—Ortiz Didaci (A Spaniard: Diego). First book of Hymns. Liber primus Hymnos. Venice, Ant. Gardanum. Folio.

1567—Animuccia Joannes. A mass. Duplicate at Bologna.

1567—Palestrina. A mass. No duplicate in existence.

1568—Merulo Claudio. Mass. Venice. Very rare. A modern edition published by Labet.

1570—Palestrina. Third mass.

1572—Palestrina. Mass. Duplicate at the Cathedral S. Giovanni Battista: Turin.

1581—Victoria, Thomas Ludovicus. Rome by Dominici Basal. Hymns.

1589—Palestrina. Hymns for 4 voices. Duplicate at Bologna, Liceo Musicale.

1590—Palestrina. Mass. Rome, Jacobi Berichiae.

Palestrina. Motet. Same press as above, but very rare.

## XVII CENTURY.

1600—Works by Emilio del Cavaliere; Giulio Caccini, the first a jubilee year composition dedicated to Cardinal Aldobrandino, 91 vocal numbers.

1600—Palestrina. Mass, 4, 5 and 6 voices. Rome, press of Nicola Mutii.

1604—Palestrina. Motet. Venice, Ang. Gardanum.

1605—Works by Victoria, Dom. Brunetti.

1606—Works by Agazzari—Pastoral Drama for the Roman Carnival of that year.

1608—Works by Durante, Gagliano, Jacopo Peri, the latter a Eurydice dedicated to Maria Medici, Queen of France and Navarre.

1609—Monteverdi's Orfeo. The score shows this instrumental distribution—2 Gravicembali, 2 Contrabassi de Viola, 10 Viola da brazzo, Arpia doppia, 2 Violini piccoli alla Francese, 2 Chitaroni, 2 Organi de legno, 3 Bassi da gamba, 4 Tromboni, un Regale, 2 Cornetti, un Flautino alla vigesima seconda, un clarino con tre trombe sordine.

1609—Monteverdi. Scherzi musicale for three voices.

1610—Soriano, Francesco. A Canon. Rome, by G. B. Robletti.

1611—Quagliati, Paolo. Canto with instruments. Rome, Robletti.

1619—Soriano, Francesco. Passion of Jesus Christ. With portrait of Soriano and the coats of arms of all the priests at St. Peter's.

1620 and 1621—Works by Filippo Vitali and Scipione Cerreto, the latter a Neapolitan.

1625—Caccini, Francesca, born Miss Malaspina. "The liberation of Ruggiero from the Island of Alcina." Balletto. Florenz, press of Pietro Cecconcelli. Dedicated to the Archduchess of Austria and Ladislao Sigismondo, prince of Poland. Interesting as a study of the development of the opera.

1626 and 1629—Works by Mazzocchi and Giacinto Cornacchioli.

1634—Landi, Stefano. Musical Drama. Rome, Paolo Masotti. Many interesting scenic views.

1637—Rossi, Michaelangelo. Musical Drama "Erminia sul Giordano." Performed in the Barberini palace. Rossi represented Apollo in the performance.

1658—Marazzoli, Marco. Musical Drama. Words by Giulio Rospigliosi. (The Rospigliosi palace contains the original Guido Reni "Aurora.") Scenery by G. F. Grimaldi. Published in Rome by Mascardi.

1675—Provenzale, Francesco. "The Slave and his wife." Opera in 3 Acts. Manuscript. This opera is unknown by the bibliographers.

1699—Works by Abbattini and Orazio Benevoli; the latter a Mass not mentioned in the list of Fetis.

## XVIII CENTURY.

1706—Purcell, Henry. "Orpheus Britannicus." A collection of all the choicest songs. For 1, 2, 3 voices. With Symphonies for Violins or Flutes. London, printed by W. Pearson. Book I, 1706; II, 1712. Portrait of Purcell and also a list of all musical books and editions "sold by John Cullen."

1733—An ecclesiastical work of four volumes. Venice, Antonio Bortoli. 24 Masses. 6 Gregorian Chants. Theoretical Rules. Portrait of Sig. Pirani, to whom it is dedicated.

1776—Pergolesi, Joh. Bapt. Complete Stabat Mater with the Parody of Klopstock, 4 voices. Leipzig, J. A. Hiller.

## XIX CENTURY.

1840—Mendelssohn. Three organ preludes, C minor, G major, D minor. Dedicated "Al Signor Abbate Fortunato Santini in segno di sincera amicizia e di vera stima dal suo divoto. Lipsia (Leipzig). This is an autograph dedication."

1859—Liszt, Francisus. Missa Solemnis. Vienna. Edition de luxe. A magnificent Partitur in gorgeous dress and published regardless of outlay. Folio maximus.

—Liszt, Franz. "Tu es Petrus." For the Pope. For

tenors and basses, with organ. Rome, Luciani. One of the few works of Liszt published in Rome. —Liszt, Franz. "O Roma nobilis." Autograph. Song with piano accompaniment. Composed at Tivoli in the Villa d'Este (Tivoli is suburban Rome). Cardinal Hohenlohe, original owner, presented the manuscript to Abbe Pitoni. Remarkable is the fingering annotated by Liszt.

\*\*\*

These are merely a selection of a few of the curious and rare books and publications to be seen in the huge collection which is deserving of a much more detailed description than I can give it with the limited time at my disposal during my last visit to Rome (not the last however, I hope). There are statuettes, autographs, curious bindings, old music books undecipherable &c. &c. A collection of short Verdi letters of the years 1853 & 1854 and in one volume letters of Abt. Bellini, Cherubini, David, Donizetti, Fetis, Flotow, Herz, Liszt, who writes "Votre Lycee di St. Cecilia merite l'estime, l'approbation et la sympathie de tous les adhérents sérieux de l'art musical \* \* \*," Mendelssohn. Mercadante, Meyerbeer, Mozart, Pacini, Ponchielli, Rossini, Rubinstein, Clara Schumann, Tamberlick, Viardot-Garcia, Verdi, Wagner.

Wagner's letter is in German, as follows.

Wien, 18 November 67

Sehr geehrter Herr Director! (Salvi, at the time):

Ich lese in verschiedenen Blätter, unter andern in der "Ost deutschen Post" von vorgestern die notiz, dass mir von der hohen K. K. Hoftheaterdirection für meine Oper "Tristan und Isolde" ein Honorar als Reugeld ausgezahlt worden sei. Ich glaube mich nicht ohne Anspruch auf Erfolg an Sie mit der Bitte wenden zu dürfen, durch eine prompte Erklärung jener Behauptung entgegenzutreten zu wollen und erwarte ihre gefällige Anzeige davon. Mit grösster Hochachtung habe ich die Ehre zu verbleiben Ihr sehr ergebener Diener \* \* \* "

Having begun this short inventory with a book of Boetius dated in the same year when America was discovered (by an Italian) I deem it not inappropriate to close it with the above letter of Richard Wagner,\* hoping at the same time that my next visit to Santa Cecilia in Rome will afford me more time to spend within its holy chambers.

MARC A. BLUMENBERG.

NEW YORK, February 14, 1900.

## M. J. Scherhey's Song Recitals.

The well-known and successful vocal teacher, Prof. W. J. Scherhey, is again letting us hear from him. He has been prevented from doing so by a very severe illness, but is himself again, and will give three song recitals, the first one taking place next Sunday afternoon, February 25, at his elegant studio, 779 Lexington avenue. At this recital twelve of his pupils are participating for the first time, of which are two tenors, two basses, five sopranos and one alto. The second recital will take place in March and his annual concert in May.

\* In the Liceo Musicale at Bologna is a copy of Richard Wagner's notorious Centennial March, with his own autograph signature, dated February 20, 1876. That is four and a half months earlier than its first performance at Philadelphia. The score, of course, I refer to.—M. A. B.



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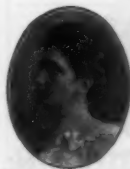
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## Boston Music Notes.

BOSTON, February 17, 1900.

ARTHUR BERESFORD, who has been in Philadelphia and New York the greater part of the week, returned to the city on Friday. On Wednesday evening he sang at Philadelphia with the Choral Society, under the direction of Henry Gordon Thayer. Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" were the works given, the soloists, in addition to Mr. Beresford, being Jennie Foell, soprano; Kathryn McGuckin, alto, and Theodore Van Yox, tenor. While in Philadelphia Mr. Beresford gave a recital at the well-known Ogontz School, where so much attention is paid to music.

In both these concerts he received high praise for his work, his voice and admirable method being greatly enjoyed and appreciated. As usual with Mr. Beresford, he has a number of engagements arranged, for re-engagements always follow an appearance. His repertory is a large one that is equal to the most extensive demands, whether for oratorio, concert or recital music. In April Mr. Beresford sings in Montreal.

On Wednesday of last week occurred the luncheon at Mrs. Alfred S. Woodworth's on Commonwealth avenue. Mrs. Alice Bates Rice was one of the guests and sang afterward to the delight of everyone. Her voice is in capital form this winter, and she has many engagements offered her. In fact, since her marked success at her recent recital she has been receiving congratulations from many of the leading musicians of the city, who assure her that her beautiful voice, pure tone and exquisite taste in singing place her among the leading concert singers of the city. Her solo work in the oratorios which are being given at King's Chapel by the choir—of which she is the soprano—supported by a chorus of professional singers, is also winning for her many favorable comments.

The soloists at the recital recently given at Portland, Me., under the auspices of the Rossini Club, were Arthur Whiting and Myron W. Whitney, Jr., both formerly of this city, but now resident in New York. The Rossini Club is one of the best known women's clubs in the State of Maine, all the members being musicians of a high order. Through the season the work done is most carefully planned and executed, the programs always of musical value and interest. Occasional public concerts are given, the one referred to above introducing two fine musicians to Portland musicians and music lovers.

Edward Phillips, the Boston basso, whose debut in grand opera at the Royal Mercadante Theatre of Naples, Italy, has already been mentioned in these columns, has been singing with success the leading bass roles in "La Favorita" and "Norma." The cast of the latter opera included Maria de Macchi, one of Europe's most celebrated prima donnas, who sang the part of Norma. Mr. Phillips' debut was one of the most creditable ever made by an American singer, and he has been praised by the critics, not only as to his voice, but also for his dramatic action. In all of his press notices he has had the compliment not to be spoken of as a debutante, but as an artist. He is already considering other offers for the spring and autumn.

Heinrich Schuecker has played during the past month at Cambridge, Newburyport, Lincoln, Somerville, Lawrence, and with the University Club, Boston; Arion Club, Providence, R. I.; Steinert Hall, Boston; Commercial Club, Brockton; Cecilia Concert, Old South Church and Park Street Church, Boston. This, of course, in addition to his regular work with the Boston Symphony Orchestra, of which he is harpist.

J. Wallace Goodrich has accepted the position of organist and choirmaster of the Church of the Messiah, on St. Stephen and Gainsboro streets. Mr. Goodrich is a professor at the New England Conservatory of Music, musical director of the Orpheus Musical Society, and was one of the organists of the Twentieth Century Club's recitals a few years ago.

It is said that at the official hearing of musical instruments for street playing the other day, a new and very

wonderful musical instrument that has only just arrived in this country, was shown. It will soon begin its career, Monday being the day set for its debut. Its "repertory" is mostly semi-classical.

"Judas Maccabæus" is to be given by the Handel and Haydn Society on the 25th, when Mme. Antoinette Trebelli will be heard for the first time in Boston. Myron W. Whitney, after an absence of several years from oratorio, will sing the bass solo part. It is expected that Evan Williams will also sing.

The Severn Trio and R. C. Easton, tenor, will appear at a concert in Holyoke on the 23d inst.

At Steinert Hall, Tuesday evening, February 20, at 8, there will be a vocal concert by advanced pupils of Mrs. Etta Edwards, assisted by Van Veatchon Rogers, harpist; Arthur Hadley, cellist; the Lyra Club, and Miss Alice M. Mills and Miss Adeline Raymond, accompanists.

On Monday afternoon, February 26, Arthur Whiting will give a piano recital in Steinert Hall. He will play Sonata, F minor, op. 5, by Brahms; "Walzer," op. 39, by Brahms and a "Suite Moderne," op. 15, by Whiting, from manuscript.

The February meeting of the Daughters of Vermont will be held at the Vendome next Tuesday, at 3 P. M. Miss Olive Crocker Stevens, Miss Harriet S. Whittier, Miss Edith Castle and Charton Murphy will be the soloists.

J. Melville Horner sang at the 266th reception of the Art Society, of Pittsburg, as soloist with the Pittsburg Symphony Orchestra, Victor Herbert, director, on the evening of the 13th. The program was well arranged and included Tchaikowsky's "Pathetic" Symphony. The following press notices will show the estimation of the Pittsburg critics upon Mr. Horner's singing:

"Mr. Horner was heard for the first time last evening by a Pittsburg audience. His voice is a pleasing baritone, and the impression made on the audience was a favorable one."—Leader.

"J. Melville Horner, of Boston, was the soloist. Mr. Horner has a rich voice, and his method is fine, the singer being at his best in Cowen's 'Border Song,' when his hearers had Plunket Greene brought vividly to mind."—Chronicle.

"Mr. Horner's first appearance here was a favorable one. His voice is a clear, pleasing and high baritone of good calibre. Two new and stirring melodies, Cowen's 'Border Ballad' and Elgar's 'Sword Song,' and a delightfully sweet lyric, 'An Evening in Greece,' by Ad. M. Foerster, of this city, were splendidly sung."—Dispatch.

Mr. Horner also gave a recital at the Edgeworth Club, at Edgeworth, in the Sewickley Valley, just outside of Pittsburg, on the 14th, Eugene C. Heffley at the piano. The program was made up of four groups of songs, the first group of six being by Schumann. Ethelbert Nevin, Korbay, Elgar, MacDowell, Chadwick, Chaminade and Ad. M. Foerster were other composers represented. The affair was the most pronounced success in every way and Mr. Horner made a number of warm friends during his stay in the Smoky City.

\* \* \*

Mrs. Jane Cornish McLeod, widow of the Rev. Anson McLeod and mother of Norman McLeod, died at her son's residence, in this city, on Tuesday, February 13, aged eighty-three years. The funeral took place at Topsfield, where Mrs. McLeod formerly resided, on Thursday, at 1:30.

Louis Arthur Russell.

The Newark Symphony Orchestra gave their first concert of the seventh season at Association Hall, Newark, a week ago, with the artistic assistance of Miss Dora Taylor, contralto; Miss Zelda Platt, soprano; Claude Trevlyn, violin, and assisted further by the choir of the Clinton Avenue Reformed Dutch Church. Among the works presented were Haydn's Symphony in D, Overture to "Precioso," Weber, and March and Chorus from "Tannhäuser."

## MUSIC GOSSIP

## OF GOTHAM.

NEW YORK, February 17, 1900.

MRS. BEARDSLEY'S monthly musicales in her handsome studio in the Knapp Mansion, Brooklyn, are interesting events, considered from any standpoint, for there are sure to be heard many novelties as well as standard and classic works, well done always, and much variety.

The last one, on February 13, presented this program:

Piano, Etude, Ricordanza.....List  
Mrs. M. Beardsley.  
Vocal, May Song.....Hiller  
Mrs. Morrill.

Violin—  
Cavatine.....Raff  
Kuwiak.....Wieniawski  
Albertus Shelley.

Recitation, Billy's Rose.....Sims  
Rose Maxwell.

Vocal—  
The Lass With the Delicate Air.....Arnc  
Ghosts.....Lang  
Mrs. Morrill.

Piano—  
Prelude.....Chopin  
Hexentanz.....MacDowell  
Constance Beardsley.

Violin—  
Berceuse.....Rosen  
Gavotte.....Tasso  
Mr. Shelley.

Vocal—  
Shepherd's Song.....Fitz  
The Rosary.....Nevin  
Mrs. Morrill.

Piano—  
Caprice, Alceste.....Gluck-Joseffy  
Mrs. Beardsley.  
F. W. Riesberg, accompanist.

Extended mention in the Brooklyn press gave each performer special notice, Mrs. Morrill and Shelley being especially mentioned, one paper saying of Shelley that "the brilliant young violinist gave numbers by well-known composers, and was, like Mrs. Morrill, obliged to respond to encores."

\* \* \*

Miss Branth is making her way as a solo violinist, and is having continued success at concerts, musicales, &c. Announcement of an important engagement of hers is soon to be made. For the present a couple of press clippings from Milwaukee papers will enable the reader to judge of her success West:

The program contained the name of Ida Branth, the violin soloist. She proved a surprise, her playing winning instant admiration. Not only does Miss Branth possess an abundance of acquired skill, but she is a born musician. She played the Wieniawski Polonaise with verve and power. In pianissimo her tone is exquisitely refined, yet always of the "singing" quality. She was frequently recalled and obliged to add to her program.—Milwaukee Evening Wisconsin.

Miss Ida Branth, violinist, is possessed of a pleasing tone, very varied in color, great finish of technic. She has evident musicianly understanding and perception, and her playing was loudly applauded.—Milwaukee Journal.

\* \* \*

Miss Alice Jane Roberts, of Elmira, is a well-known teacher and musical speaker, prepared to speak upon the following subjects: Church Music, Musical Form, Folk-songs, Rhythm, the Character and Content of Music, How to Listen to Music, Musical Criticism, the French School of Music and National and Patriotic Music.

In this connection it is interesting to notice that Miss Roberts will give a talk on "Song" at Miss Dutton's concert at the Waldorf Astoria next Monday, February 26, at 3 P. M.

\* \* \*

Richard T. Percy's organ recitals continue to attract large audiences of true music lovers, the second, which occurred at the Marble Collegiate Church last Thursday, having a program ranging from Bach to Wagner. Of the former he played the big Toccata and Fugue in D minor, and of the

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latter five tone pictures from the most melodious of the Wagner cycle evenings, "Rheingold."

Mrs. Burch was on the program for a brace of solos, and David Mannes played the appended numbers: Prelude to "The Deluge," Saint-Saëns; Serenade, Pierné, and Canzonetta, from Concerto, Tchaikowsky.

These he played with great variety of tonal expression, with much concentration of the musical essence of each piece, and deserved, as he received, great applause.

The third recital occurs next Thursday afternoon, March 1, at 4 o'clock, when the following program will be performed:

Weihnachts Pastorale.....Merkel  
Second Sonata.....Mendelssohn  
Prologue to Pagliacci.....Leoncavallo  
Mr. Miles.  
Prelude to Lohengrin.....Wagner  
Funeral March from Götterdämmerung.....Wagner  
Jewel Song from Faust.....Gounod  
Mrs. Hascall.  
Allegretto.....Foote  
March from Leonore Symphony.....Raff-Shelley

Lillian Littlehales was much pleased with the press notices in her old home, Syracuse, N. Y., on the occasion of her visit there. One of these, from the *Post-Standard*, runs as follows, in part:

Always full and sonorous, her tone is growing larger and is employed with more varied effects in musical coloring than were observable in past seasons, while her execution is even firmer, more pliant and masterful than formerly. It is not surprising that her services as an artist should be in demand at such high grade concerts as those given at the Brooklyn Institute, where she plays soon.

The Finkel-Moes reception and musicale last Saturday afternoon was a pleasant event, attended by many interested in vocal music, and especially in this unique method before mentioned in this column.

Dudley Buck, Jr., keeps busy at his studio in Carnegie Hall, his time being well filled with aspirants for vocal knowledge. The fortunate possessor of a famous name, the junior Buck does not rest on this by any means, but on the contrary is building up his own clientèle and reputation as a skillful voice placer and interpreter of song, whether operatic, lyric or oratorio.

F. W. RIESBERG.

#### Miss Rebecca Holmes.

A RECENT concert given under the auspices of the New Canaan Woman's Club was in every respect a gratifying success, and the audience was an enthusiastic and appreciative one. The violinist, Miss Rebecca Holmes, who is already well known to the public, gave for her first number the "Fantaisie Caprice" of Vieuxtemps, a composition well calculated to show her skill and technic. For an encore she responded with Schumann's lovely "Abendlied," playing it, contrary to the usual custom, without a mute. Her second number was a charming serenade of her own composition. For her final selection she gave the fascinating "Hejre Kati" of Hubay. In this number she gave further proof of her remarkable facility of execution.

#### Lawton-Byard.

The following is the copy of a letter received by Mr. Lawton, in which Jean de Reszke refers the inquirer after knowledge as to breathing, &c., to Lawton:

THE HARPER, 234 FIFTH AVENUE,  
January 7, 1899.

DEAR SIR—I have just come from M. Jean de Reszke, with whom I have been discussing voice production and asking opinion with regard to my method of singing. He finds fault chiefly with my breathing, and has recommended me to come and see you in his name. If you could see me any time after 10 o'clock to-morrow morning, please let me know by bearer. I am over here singing in concerts and drawing rooms. Yours faithfully,

THEODORE BYARD.

## Dressler's Music to "Macbeth."

A NOTABLE reading of "Macbeth" was given by George Riddle last Friday afternoon and Saturday evening at the Brooklyn Institute of Arts and Sciences, Association Hall, Brooklyn. The course of dramatic readings is under the auspices of the Department of Philology and special interest was aroused because of the first performance in America of the incidental music composed to Shakespeare's tragedy by Frederick August Dressler, of Berlin. The score was written during the past year and is dedicated to Mr. Riddle. It calls for three female voices and a grand orchestra. Mr. Dressler, while following in



FREDERICK AUGUST DRESSLER.

the main the plan of Mendelssohn's "Midsummer Night's Dream" and Schumann's setting of Byron's "Manfred," has allowed his strong individual talent plenty of scope, so we find him giving full play to it in the Prelude to Act I, representing thunder and lightning, which is an ambitious and powerful piece of writing, scored in sombre and brilliant colors. Dressler is a modern among moderns, and his sympathy with the dramatic and pictorial episodes is remarkable. The march is full of broad orchestral painting and the first terzet most characteristic. The scheme of music following the situations of the play is as follows:

- Act I., Scene 1.—Prelude, representing Thunder and Lightning. Melodrama, the Three Witches. Terzet, "Fair is foul, and foul is fair." Orchestral Interlude, Thunder and Lightning. Melodrama, the Three Witches. Orchestral March, Terzett, the Witches' Dance. "The weird sisters, hand in hand." Melodrama, the Three Witches.  
Scene 2.—Macbeth's Castle. Flourish of Trumpets.  
Act II., Scene 2.—Incidental Music. Music after Duncan's Murder.  
Scene 3.—Incidental Music.  
Act III.—Triumphal March. Trio.  
Scene 4.—Music to entrance of Banquo's Ghost. Melodrama.  
Act IV., Scene 1.—Music, Thunder and Lightning. Melodrama, the Three Witches. Terzett, "Double, double, toil and trouble." Melodrama. Terzett, Melodrama—Terzett. Music to Hecate's entrance. Melodrama, Second Witch. Terzett, "A deed without a name." Melodrama. Terzett, "Come, high or low." Melodrama to the Three Apparitions. Terzett, "Show you, show his eyes." Melodrama to the Eight Kings. Terzet, "Sir, all this is so."  
Act V., Scene 1.—Intermezzo for solo violin, after Lady Macbeth's sleep walking scene.  
Scene 2.—Melodrama.  
Scene 3.—Melodrama, Victory.

Arthur Claassen, the well-known conductor, directed with skill the musical portion of the program. The orchestra played very well, all things being considered, the

very difficult and unfamiliar score. The vocal numbers were adequately sung by Miss Annie W. Robinson, Miss Charlotte Hammerer, sopranos, and Miss Anna Wynkoop, contralto. To Mr. Riddle's expressive reading only praise can be awarded. He has often read to the accompaniment of Mendelssohn's and Schumann's music, so he is at ease in this most trying of forms. That he was in warm sympathy with Dressler's admirable music could be easily discerned. The "Macbeth" music of Frederick August Dressler is, in daring scope and dramatic depth, fit to rank with the classical musical settings of Shakespeare.

#### "Musurgia" at Princeton.

"MUSURGIA," of New York, under the able direction of Walter Henry Hall, gave a very successful concert in Alexander Hall at Princeton University on the evening of Lincoln's Birthday. Mr. Hall conducted with his usual skill and spirit a program of unusual interest, which, despite the very stormy night, was listened to by a representative Princeton audience. This is perhaps the first occasion at which a chorus of sixty well-trained voices has been heard at Princeton, and that the efforts of "Musurgia" were appreciated was evidenced by the tremendous applause which greeted every number.

The solo numbers of Messrs. W. Theodore Van York, Joseph S. Baernstein and C. Judson Bushnell were admirably chosen in affording contrast and in showing at their best three voices that are alike only in their inherent excellence, their artistic handling and their power to win an audience. Paul Dufault's tenor was also admirable in the incidental solo work, which he did in the rendition of "Paul Revere's Ride." One or two college songs, which were sung by the club, swept the college men off their feet, in the rendition of Princeton's famous song, "Old Nassau," the house rose en masse and joined in the chorus of each voice with the waving of hats and handkerchiefs. The effect was almost startling, and the Musurgia men were so carried away as to be almost unable to sing a note. After the concert an impromptu smoker was tendered the club at the Princeton Inn, at which Musurgia and undergraduates vied with each other in the rendition of songs, comic and otherwise.

#### Petschnikoff and Hambourg Going West.

PETSCHNIKOFF and Hambourg are going to the Coast. Impresario Thrane's representative, J. V. Gottschalk, started last week for the Far West to fill in bookings for these two young but great Russians for twenty or more concerts between Chicago and San Francisco, Cal.

Hambourg and Petschnikoff! They crammed Carnegie Hall and turned money away every time they played there on the same program this season. Each created a sensation whenever he appeared, whether in recital or with orchestra in New York; and in every other place press and public alike have been captured by the astounding virtuosity, the compelling individual characteristics of both.

Each has prodigious technic; the joyousness of youth permeates their musical expression, yet their readings are always scholarly, each has refinement, grace, sincerity, abundant reserve strength, and withal the most sound musicianship. Yet the violinist and the pianist are so totally unlike in personality and temperament as to make their artistic utterance varied and intensely interesting when they are on the same program.

It is not strange that artists of such distinction have commanded respect and compelled enthusiastic admiration whenever and wherever they have appeared. Their Western tournee will without doubt be a repetition of their Eastern triumphs. M. Aimé Lachaume, the eminent French pianist and ensemble player, will travel with Petschnikoff and Hambourg. M. Lachaume is as well and favorably known all through the West as in the East, where his incidental music for Hauptmann's "Sunken Bell" has made a furore this season.

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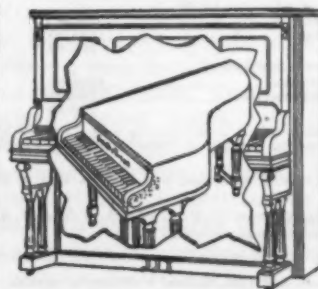
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FROM present appearances it looks as if there will be no season of grand opera in London this spring. The Boer War has affected all strata of society in England to such a degree that an operatic venture would seem perilous.

TO sweeten the voice of the American male and female is the ambition of Miss Lily Curtis, who says that the "throat clutch, the jaw clinch and the tone of despondency in the average American voice are bound to have a profound moral effect on the character of the owner." These defects have arisen from listening to the bad singing of the Grau company. Imitation is still the prevailing vice of mankind.

THE city is just now suffering from a plague of rear area musicians, colored and white. Banjo music before dinner is not conducive to digestion, especially when supplemented by hideous yelling. It seems that this is a case for police interference. The piano organ, too, is not extinct, and it should follow the itinerant band to the limbo of things inutile or else to the Island for ninety days. What a pity it is that Greater New York can boast of no first-class—or even second-rate—bands!

MR. HENDERSON very properly "called the turn" in last Sunday's *Times* on a species of journalistic exaggeration—to put it mildly—included in on both sides of the water. This is what he wrote: "Already we are beginning to hear (from London) of the enormous success made in this city by an English lecturer on singing. Joseph Bennett says in the *London Telegraph*: 'W. Shakespeare appears to have been meeting with great success during the course of his lecture tour in America. His subject, as may be imagined, is "The Art of Singing." How he deals with it is described by an American critic: "He tells simply what he wishes to say, and then illustrates it with some figure of speech, or snatch of song, or bodily attitude, or gesture, that precisely conveys the idea. His intellectual precision is comparable only to the exactness of vocal attack, which makes his songs delightful to hear." This is high praise, and, I doubt not, well deserved.' In view of Mr. Shakespeare's complete failure in New York, this is cheerful."

MR. RUNCIMAN in a recent *London Saturday Review* sounds a note of warning, thus:

"Having translated all that Wagner wrote about himself and his aims, Mr. Ellis now appears to be setting out on another huge undertaking: the translation of all that everyone else has written about him, his life and his aims. At least at the end of an unnecessarily long introduction he says: 'I have the honor to invite my readers to accompany me for the next two years to the most trustworthy Life of Richard Wagner ever penned. \* \* \* the fruit of the untiring zeal of C. G. Glasenapp.' This is really terrible! There is already one excellent Life of Wagner in English, or at any rate in American—that by Mr. Finck, of New York; it contains all the significant facts of Wagner's life, and a great deal of much sounder criticism than any to be found in Glasenapp. I beg Mr. Ellis to get up a little patriotism for the country to which he appears to forget he non inally belongs; I implore him to resist and not to assist in this German invasion. If he cannot hold his hand altogether, let him rest a little after his severe labors of the past nine years; and then if, some years later, when the word Wagner is not so likely to become hateful to us, he chooses to translate that Wagner autobiography to which he refers, we may be in a frame of mind better to appreciate his efforts on behalf of the master who has won the only battle that can be won in this world and gone to his rest. There is no Wagner cause now; and the

fight being ended, they who continue to fuss, to hold meetings, to translate, to give lectures, merely 'encumber with help' the master they fancy they are helping."

The allusion to Mr. Finck's volume is a timely one, for this Life is a much better one than Glasenapp's, Chamberlain's and the rest; indeed, it is the best Wagner biography in existence, even though it fails to give the birth date of Siegfried, the Bear Skinner.

THE *Evening Post* quotes with approval the following from a musical journal about "coon songs." THE MUSICAL COURIER, it should be remembered, started the crusade against this abominable stuff. Here is what appeared in the *Evening Post*:

The insane craze for "rag-time" music and "coon songs" that has lately swept over the country is to the cause of good music among the masses what the hot blasts of the simoom are to healthful vegetation. The counters of the music stores are loaded with this virulent poison, which, in the form of a malarious epidemic, is finding its way into the homes and brains of the youth to such an extent as to arouse one's suspicions of their sanity.

The pools of slush through which the composers of some of these songs have dragged their questionable rhymes are rank enough to stifle the nostrils of decency, and yet young men and ladies of the best standing daily roll around their tongues in gluttonous delight the most nauseating twaddle about "hot town," "warm babies" and "blear eyed coons" armed with "blood letting razors"—some of them set to double jointed, jumping jack airs that fairly twist the ears of an educated musician from their anchorage. Some of these songs are so maudlin in sentiment and rhythm as to make the themes they express fairly stagger in the drunkenness of their exaggeration. They are a plague to both music and musicians and a stench to refinement.

Thank the Lord they have passed the meridian of their popularity, and are now on the wane, so that the cause of music may again be permitted to enjoy a season when it can inhale a few draughts of refreshing ozone from the more refined science of a sober, reflecting and regretting humanity.

In the meantime how shall the higher functions of music be disinfected against the recurrence of this or some similar plague? It is to be sincerely hoped that this country will be spared in the future from such musical insanity as we have suffered by this rag-time-coon-song craze.

FROM the *Herald* of last week we learn all about one M. Dellafond, residing in Saint-Ouen—a professor of street cries. This master teaches voice placement of vegetable, fish and old clothes street vendors. Rhythm and pitch are profoundly impressed upon the larynxes of the ambitious students, for M. Dellafond relates that he was formerly a tenor in opera at Toulouse, Lyons and actually visited America in 1854. But listen to his tale, for it contains a moral:

"I formerly sang tenor in operas in Toulouse and Lyons. I went to America in 1854, and at the end of my engagement went to San Francisco and married into a rich family, who made it a condition that I quit my artistic life.

"I lost my money in gambling, and, reduced to poverty, returned to Paris. My wife died from chagrin in Paris, and I now sing airs from the favorite operas to an audience of ragpickers to whom I teach street cries during the day.

"Some of my pupils have no ear for music, and this is very trying. I found it impossible in one case to teach a woman to cry 'Artichokes!' in the proper style.

"In winter my pupils pay three or four sous (three or four cents) a lesson, and in summer sometimes I earn twenty sous a day."

Perhaps the master taught the street cry motives in Charpentier's new opera, "Louise," with its already famous "Voilà l'plaisir, Mesdames." There is no necessity for the members of the Grau company to fear poverty in their old age. M. Dellafond has shown them a way to put money in the purse in case of accidents. As to professional pride, why let them but recall the old consoling adage, "All cats are gray—which is the English of Grau—by night!"



## MUSIC OF THE XIX. CENTURY.

## OPERA.

## FRENCH OPERA.

AFTER the deaths of Gluck, 1787, and Mozart, 1791, there was a famine in serious opera in Germany. Mozart left no successors, and Beethoven's "Fidelio" was an isolated phenomenon. Gluck's reforms are to be credited with French grand opera, the chief representatives of which, at the beginning of the century, with the exception of Lesueur, the forerunner of Berlioz and Mehul, the composer of "Joseph" (1807) were foreigners. Of these Cherubini and Spontini were the most important.

Cherubini artistically stands on the ground of Haydn-Mozart. As a composer of church and chamber music he created works which will last for all time. But his operas, except "Les Deux Journées" (1800), are as good as forgotten. Only a few of his oratorios still survive as acceptable numbers in the concert hall. As an opera composer Spontini had better fortune. He founded his fame with "La Vestale" (1807), which was followed by "Hernan Cortes" in 1809. Both betray the influences of Mozart, and especially of Gluck, but both possess such a wealth of original beauties that they cannot be regarded as mere imitations. To these two operas was due Spontini's invitation to Berlin. Of the works composed in Berlin, the "Olympia" and "Agnes von Hohenstaufen" surpass most of the contemporary operas in grandeur of design, strength of form and in nobility of expression. As to artistic contents they are assuredly no deeper than Auber's "La Muette de Portici" (1828) or Rossini's "Tell" (1825), although these operas have endured to the present time. From the year 1831 G. Meyerbeer (1791-1864) took the lead in French opera. His "Robert the Devil" produced in that year made him famous in a single stroke. Still greater success was gained by the "Huguenots" (1836). He was now the most celebrated composer of the world, as Rossini had been. There was no longer any rival after Rossini had retired from opera and Auber had passed to the modest field of comic opera. The "Huguenots" was succeeded by "The Camp in Silesia" (1844), "The Prophet" (1848) "Dinorah" (1859). "L'Africaine," the composition of which was begun in 1838, did not appear till after his death.

Anton Rubinstein, in "Music and the Masters," has expressed an opinion on Meyerbeer's artistic creations, which deserves to be more widely known. "This composer is in France overestimated, and in Germany by serious critics underestimated. He may have many sins on his artistic conscience, morbid vanity, search for immediate effect, want of strict self-criticism, submission to the bad taste of the non-musical public, too much 'make-up' in musical characterization, but he has also very great qualities—the theatrical sense, excellent handling of the orchestra, highly artistic treatment of masses, dramatic power and virtuoso technic. Many musicians who decry him would be happy if they could imitate him." That this judgment is just and that Meyerbeer's operas, in spite of much false pathos, must have genuine theatre blood, is shown by the box office receipts which these operas, in spite of all critical censure, still take in. Meyerbeer's influence extended not only to French opera ("La Juive," 1835), but reached the opera compositions of the whole world of that period (R. Wagner's "Rienzi"). It faded from the moment when Wagner's theories gained a firm footing, but is not yet quite vanished from French opera. The explanation of this lies in the nature of French grand opera itself. Called into being to lend glory and splendor to the festivities of the royal house, the interpolated ballets and grand mass groupings were the kernel of the opera, the dramatic action served only to give an appearance of connection to these show and concert pieces. This character of a show piece that seeks to gratify

the spectacular taste of the public by brilliant setting, grand processions and beautiful ballets, is preserved to this day by the French opera. Meyerbeer followed the tradition, and from this standpoint his operas ought to be judged; they have nothing in common with German opera, they are simply cut out to suit French conditions and must be measured by that standard. Many defects in his operas are defects in the whole species as it had developed itself.

It was surely no accident that the French themselves at this period took little or no share in the development of serious opera. Hector Berlioz as an opera composer made no impression in his lifetime. The French possessed in their opéra comique a species of art which better suited their character.

The French opéra comique, although descended from the opera buffa, is fundamentally differentiated from it by the fact that it rejects the recitative indispensable to Italian opera, and uses in its place spoken dialogue. As the best French poets now devoted themselves to this species of art, and added the refined, spiritual, sparkling conversational tone of the French comedy, opéra comique, regarded as a work of dramatic art, is immensely higher than the opera buffa of the Italians. This spiritual conversational tone determined the position of the musical representation. There arose a national art work in which music and poetry strove for the palm. It was A. E. Gretry (1741-1813) who brought opéra comique to perfection, "by which it is still the genuine representative of the natural character of the French in the field of dramatic music." N. Isouard followed in his footsteps, and the culmination of his work lies in his two operas, "Cendrillon" and "Joconde." His other works ("The Lottery Ticket," &c.) also found great favor. His contemporaries are in doubt whether they should assign to him or to F. A. Boieldieu (1775-1834) the first place among the then living composers of France. To-day, of course, there is no doubt that it belongs to the latter, whose operas, "La Dame Blanche" (1825) and "Jean de Paris" (1812), are justly characterized as "the finest flowers of French musical spirit." Next to him comes D. F. E. Auber (1782-1871), whose operas, "Le Maçon" (1825) and "Fra Diavolo" (1830), have gained a home on every stage. In a certain degree this may be said of Adam's "Postillon de Longjumeau" (1836). Beautifully managed vocal melodies, skillful planning of a piece in whole and in part, careful and adequate instrumentation—these are the merits of all these above mentioned comic operas. Partly Auber and Boieldieu exhibit romantic traits.

Ambroise Thomas (1841-1896) did his best work in this field. "Mignon" (1866) is one of the most popular operas of the world, and in Paris has had 1,000 performances. His other operas, "Hamlet," "Le Cadi," "Roi Raymond," "Songe d'une nuit d'été," are, even to their overtures, less known. As generally popular as "Mignon" is Bizet's "Carmen." It was the first real success that gifted artist obtained in his thirty-seventh year as an operatic composer. It was his last, too, for three months after its performance death took him. Leo Delibes also died too soon for art. The centre of gravity of his artist creation lies less in his operas, of which "Le Roi l'a dit" deserves to be praised than in his graceful and characteristic ballets, "Sylvia" and "Coppelia," which have found their way to every stage. Maillart's pretty opera, "La Cloche de l'Ermitage" (1856), seems also to be lasting. Of Gounod's comic operas only "Philemon et Baucis" rests in the repertory. His proper domain was grand opera, on which field he did excellently, but none of his later operas met with anything like the success of his "Faust" (1859). Produced for the first time with doubtful success in the Theatre Lyrique, it aroused in Germany the warmest enthusiasm at its very first appearance. Not till then did the French give attention to this work of art. It was then transferred

to the Grand Opéra, where it has held henceforth a permanent place. In fact Gounod's music betrays more German than French sentiment; it is influenced by the German romantics. Traces of Wagner's art are to be seen in Gounod's "Romeo et Juliette" (1877), a work which also became known in Germany. His other operas, "Polyeucte" and "Le Tribut de Zamora," have not traveled beyond France. The same is true of Massenet's ("Roi de Lahore," "Herodiade," "Le Cid") grand operas. Yet even more than Bizet, Massenet belongs to the newest musical school in France, which adheres to Richard Wagner. To the same school belongs Camille Saint-Saëns, who is perhaps the most important of living French composers. His "Samson et Dalila" has found merited success outside of France. Vincent d'Indy, whom we have mentioned as a symphonist, has good prospects. Bruneau and Lambert go further than Massenet and Saint-Saëns in their attempts to introduce into French opera the art theories of the later Wagner.

While the type of the French grand opera, as created by Lully, has on the whole remained unchanged, the character of opéra comique has been in the course of time changed past knowing. It not only took possession of tragic material (e. g., "Carmen"), but divested itself of its *raison d'être*, the spoken dialogue which it replaced by recitative, and at last, by the adoption of the ballet, became in fact a second grand opera. The gaiety of the older comic opera took refuge in operetta, which at first was no lower than many a work which paraded as opéra comique. But when Fl. R. Hérois put on the stage of his own theatre, the Folies Concertantes (1854), those low-comic, parody-opera caricatures, which were called "musiquettes," then, as we all know, the two most important operettists, J. Offenbach and Lecocq, gave themselves to this latest style of art, which merely speculated on the bad taste of the public. By Offenbach we have a whole series of such caricature operas, "Orpheus aux Enfers" (1858), "La Belle Hélène" (1864), "La Duchesse de Gerolstein" (1867) and others. His first stage success was gained by a charming cabinet piece, "Chanson de Fortunio" (1849). Shortly before his death a feeling of artistic honor seized him. He made an attempt in the "Contes d'Hoffmann" to return to opéra comique. Offenbach possessed an eminent talent for the musically comic, and rich, original invention. It is deeply to be regretted that through vanity, love of fame and greed for gold, he was seduced from all higher artistic productions and sacrificed his rich ability to the taste of the crowd. The best known of Lecocq's operettas are "La Fille de Madame Angot" and "Giroflé-Girofla" (both 1874).

The operetta made not only a school in France, but overflowed beyond its boundaries. Vienna became the bulwark of this dubious style of art, Franz von Suppé its herald. At first Suppé was a serious artist with high aims. He wrote quartets, a symphony, a mass and even a requiem, overtures, &c., works in which he gave satisfactory proofs of solid ability. But when he saw that he could walk easier in the path of Offenbach he turned to operetta. All his works did not meet the same success; only the following seem likely to hold their own: "Ten Maids and No Man" (1862), "Flotte Bursche" (1863), "Die Schöne Galatea" (1865), "Fatinitza" (1876) and "Boccaccio" (1879). Suppé knew how to suit his operettas to the taste of Vienna. And so did Johann Strauss (1825-1899), only he took a step further, he raised the whole species to a higher level, by discarding the Paris can-can, and, in its stead, finding a place for the "Vienna Waltz." This waltz was a creation of Lanner (1802-1843), and Strauss, the father (1804-1849) and Johann Strauss, the son, perfected it. The swing of the Lanner waltz became a fiery glow, the solid labor of the father became a masterwork, which, in its kind, can stand with the best that art has ever done. What a fullness of



charming melodies! What interesting rhythms! What a tone to the instruments! It is as if the muse had devoted her whole love to this union, rhythm and melody combined, as if all the graces had been invited as guests! Such masterworks are many of the works of Strauss. First of all "Die Fledermaus" (1874), then "The Merry War" (1881) and "The Gypsy Baron" (1885). Other operettas (e. g., "A Night in Venice," "Prince Methusalem," &c.) found less success, not that the musician, but that the librettist, was at fault. In any case German music possesses in Johann Strauss a master of the first rank, such as will not soon be seen again. His name lives immortal in his waltzes.

A very respectable performance in the field of Vienna operetta is Millöcker's "Beggar Student" (1882), a work which has permanently taken the public taste, but which he never surpassed.

Of English operetta composers, Sullivan's "Mikado" (1886) had extreme popularity. His opera "Ivanhoe" was less successful. Whether the "Geisha," by S. Jones, an attraction of the moment, will hold the stage, we must await to see.

(To be continued.)

### A CONTEMPORARY OF BEETHOVEN.

FELIX WEINGARTNER relates that in 1898, when he was for the first time conducting in Brussels, he heard of an old lady in her ninetieth year living in that city who had known Beethoven. She promised to come to his concert, but was prevented by sickness. When he returned next year to Brussels his first inquiry was whether Frau Grebner, the name of the old lady, was still living. As the reply was in the affirmative, he resolved to visit her. Next day at rehearsal he was surprised to hear that Frau Grebner was present and wished to speak with him. He found her, in spite of her ninety-one years, remarkably active, speaking clearly and vivaciously in an undiluted Vienna dialect. Her daughter, the vocal teacher of Frau von Vogri, a pretty old woman herself, accompanied her. Frau Grebner related that she had sung soprano at the first performance of the Ninth Symphony.

Beethoven, as far as his infirmity permitted him to hear, took part in the rehearsals and performances among the performers. He had a desk before him, on which his manuscript lay. As she stood only a few paces from the desk she had him continually before her eyes. She described him as an undersized, robust, rather stout man, with a red, pock-marked face and dark piercing eyes. His gray hair fell in thick locks over his forehead. His voice was a sonorous bass, but he spoke little, for the most part thoughtfully reading the score. He created the painful impression that he was not in a condition to follow the music. Yet he appeared to be reading on, and turned the pages when the various movements were ended. During the performance a gentleman went up to him and pointed him out to the public. The movement of applauding hands and the waving of handkerchiefs induced him to bow, and this let loose a storm of applause.

The impression made by the work at this first performance was a powerful one, and at times applause broke out during the playing. One of these occasions Frau Grebner remembers, that of the unexpected entrance of the tympani in the scherzo. It came like a lightning flash and evoked spontaneous demonstrations of enthusiasm. The Viennese public, like that of Paris, has remarkably quick appreciation of successful details; a phrase, effectively sung or played, awakes at once an echo, while the North German waits for the whole, and then seeks to form an opinion.

Frau Grebner spoke of another meeting with Beethoven, when she and some friends were walking along the Graben. One of them exclaimed,

"Here comes Beethoven!" with the Viennese accent on the name, and then they all stopped and looked with awe at the master. He remarked this troop of young admirers and stopped, looked at them with his lorgnette, nodded kindly and went on his way. There was something very touching in hearing this account from the lips of the old lady, and to look into the eyes that had seen the great tone poet. Then she suddenly exclaimed: "Aye, Beethoven wasn't often seen in the streets, but Schubert, whom we often met in the Promenade, the Garden, the theatre, he was everywhere." Finally she related that she had been at the first concert that Liszt gave at Vienna. She became enthusiastic over the pale, handsome youth who won all hearts, and added: "I have often heard Liszt play in later days, but I think he never played again as well as the first time."

Frau Grebner came to Weingartner's concert, entering at the second part, which was consecrated to Beethoven. "Modern music," her daughter whispered, "she cannot comprehend. But when the classics come, and before all Beethoven, she is quite young." Halir played the violin concerto, and the conclusion was the C minor symphony, and meeting Weingartner in the corridor afterwards, Frau Grebner repeatedly exclaimed, "Beethoven is my all! And you conducted the symphony from memory!" looking at me with admiration. "Who would have thought it at the time when so many people said of Beethoven, 'He is mad?' He was, however, very peculiar. In a tavern he once wrote some notes on the table, and when the landlord came and said that his table was for eating on, not for scribbling, then he grew cross. Such things he often did, and then people thought he was crazy. But at his funeral," she concluded, solemnly, "the first musicians carried the pall."

Frau von Vogri hinted that her mother, who had been unusually affected by the concert, was becoming tired, and so Weingartner bade her farewell.

### PROGRAM MAKING IN BOSTON.

IF Boston is the authority upon musical matters that it seems to claim to be, or rather that is claimed for it, what sort of a criterion is it for repertory? This question will bring to light a matter for deep thought, and one which has long since been realized by those who give America's musical life more than a mere glance at the surface. Song programs have fallen to a level where to reproduce them would mean simply to show that a few society women and men furnish the songs for people who hunger for Brahms, Rubinstein, Schubert, Schumann, Franz and even for some American composers.

Never has Chauvinism been practiced with such an iron hand as it is in Boston; never does an American composer get the slightest opportunity to be heard, unless he be a Bostonian, and then it is narrowed down to a few, and these few songs are sung at every occasion; and if it be not the same songs, it is the same composer, and the sameness of it all renders the song recital a welcome place to stay away from. J. K. Paine's and Horatio Parker's names do not appear to any great extent; it is needless to state that Boston, or America for that matter, might well rejoice to call these composers hers. Löffler is a prominent composer; if he has ever written any songs they are never heard in Boston. Strube is never seen on concert programs. It may be that these men write no songs. Henry K. Hadley does not figure on the song recital program. Clayton Johns is not heard too often, for he has written some delightful things that are always welcome.

But programs that contain three and four songs of Mrs. H. H. A. Beach, just as a social compliment or to secure her patronage, and the same of Mar-

garet Ruthven Lang and Arthur Foote and several others of lesser prominence, are tiresome and detrimental to music in a marked degree. All of these composers have written things of merit, but they cannot supplant the great masters' works, neither can they be so all satisfying that no other moderns need apply. It is all wrong, and it is the society element that is at the root of it; or it is a chain which surrounds Boston and which includes publishers and teachers as well.

Young girls who are sent to Boston to study music are sent to study and to hear classics, and where they can possibly hear classics at the song recitals given in Boston at present is a mystery to the concert-goers of that city. A glance at most of the pupils' recital programs will reveal the startling fact that instead of containing the gems of Mozart, Handel, and thence down to the moderns mentioned heretofore, there will be a few groups of old English, a song or two of Chaminade or d'Hardelot, and the rest of the program is given over bodily to H. H. A. Beach, M. R. Lang and Arthur Foote. It's all right; we believe in pushing the American composer, but we want that push to be on lines of merit and not of society; we want that push to mean the American composer, not the little Boston composer.

### STAR SYSTEM EVILS.

TO all those interested in music and opera in this city the disturbing and, in many instances, ludicrous dilemmas of the Metropolitan foreign high salary star opera company during the past weeks must have occasioned material for reflection. In any well organized opera scheme such a continuation of disasters would have been impossible, but in an opera established for the purpose of exploiting star singers such contingencies were apt at any moment to become manifest.

Opera as understood among musically intelligent beings is a combination—an ensemble—of orchestra, chorus, scenery, ballet and solo singers, all co-operating under a stringent artistic regulation to produce an artistic effect—a complete reflex of the composer's ideas. The first rule after the creation of such a combination is the ceaseless rehearsal, for if there is one field in which ceaseless rehearsals are absolutely imperative it is that of opera. Not only must there be general rehearsals but the various groups must rehearse their parts separately; there must be orchestral rehearsals, chorus rehearsals, rehearsals of concerted parts and of the ballet and even of the scenic action. Under the iron self-willed rule of the exploited star there are no rehearsals of any consequence because the audiences are not expected to be interested in the minor details of the representation—only in the star who requires no rehearsal. The star knows his or her part for years and the operas in which he or she stars are inculcated from the first years of study in the singing teacher's studio. At the Metropolitan no attention is paid to overtures or entre act music except when Mascagni's saccharine intermezzo is played and the audience usually demands its repetition. This alone gives an idea of the education the people here have acquired through years of the operatic star system.

As all the force and energy are concentrated upon the stars in order to enhance their value so that the management succeeds in getting from the public the large sums it needs to pay the exorbitant salaries these inartistic persons demand, nothing remains for application upon the real and essential features of opera and hence we have no opera here at all; merely a number of high salaried foreign stars surrounded by a mediocre lot of subsidiary singers, a disorganized orchestra, a cacophonous chorus and the trashiest scenery to be found on any operatic stage. As a result the management exists only upon the star and therefore when the stars get ill, or find themselves cast distastefully and re-



fuse to sing the opera must be changed and the scheme as outlined must be modified.

When opera is based upon art, upon music, upon sanity or upon intelligence the illness of singers does not affect the question because another singer is substituted—not another opera. But here the star "owns" a role, makes a clause in the contract which gives him or her control of certain roles and that prevents liberty of action on the part of the management. On the Continental opera stages such contracts would not be read, much less admitted as debatable, but here where the star controls the situation he or she commands clauses that give particular advantages to the star under the star system.

As the maintenance of this inartistic operatic system is of the greatest necessity for the future of the foreign stars, those individuals seek to glorify the impresario under whom the system flourishes. The high salary foreign grabber proclaims Grau as the greatest operatic manager in order to perpetuate the system and get all there is in it while the people here submit to it. This course compels Grau to re-engage them season after season and compels him to advance their salaries season after season—with the exception of Eduard de Reszke, who gets the same salary this season he received during any previous season. This compels Grau to pay extortionate and fabulous figures to newcomers who, knowing the prices paid to the old ones, demand the same and more. Van Dyck gets as much here in one season as in Europe in six seasons and \$300 a night when he does not sing. Imagine Alvarez getting 8,000 francs a night—as much as he gets in Paris in two months singing ten times a month and such mediocre singing and acting, too. And Van Dyck off the key the whole night and Galski with a tremolo that discolors every note and Eames without a moment of musical temperament and Calvé with a worn and tired voice which has lost all its former mellowness. Such are some of the people that get thousands of dollars a week to come to New York to show us how inartistic and unesthetic opera can be made. And then when one of them gets ill his or her opera must be changed or Mr. Grau must humiliate the whole institution by going outside of his company and engaging some old singers that happen, accidentally, to have floated over here because there is actually not a stage in Europe on which they would be permitted to appear. These people are suddenly called into requisition and without rehearsal jump in and sing in grand opera at \$5 a seat.

All this may last for years to come, but we do not believe it will, for it is antagonistic to the development of our own musical future. No American or resident singer or composer has the slightest opportunities to secure a fair hearing in this foreign business scheme. If an American is admitted it is only for the purpose of yielding to some diplomatic incident and the role parceled out is a small one which at once militates against the aspirant. A career as an operatic artist is impossible here in America for an American as the foreign combination through Grau controls the situation and no American need apply. And this is also the case with our native and resident composers. The result is deadly to the future of music in America and therefore the whole system is destined to disintegration.

If it were an artistic operatic undertaking it would at least have some reason for existence, but as opera is understood and produced at the Metropolitan there is only one result possible and that is the same result that always obtained here with the operatic star system of the past.

AND growing weary of Wiesbaden, where no one said to him, "O King!" Theodor went back to Vienna, to the dear old town of *Wienerwurst* and American girls who pay twenty marks a lesson. The famous Leschetizky method stood the strain of travel fairly well. For further particulars apply at headquarters. Cable address "Stepoff."



#### THE ABSENT MINDED TENOR.

When you've finished with Concone—when you've sung a lot of scales—

When you think you'd like to earn a little cash—

You will come before the public with a voice as hard as nails,

And expect to win a name by warbling trash.

You're an absent minded beggar, and are apt to mar the sense

Of the songs you sing in tones so sentimental;

But you don't forget to couple with your personal expense

That vague expense that's known as "incidental."

Duke's song, cook's song, song of a dull Mus. Doc.,

Song of a sorry mountebank—it is your foolish way—

Stuff of a man whose harmonies the Guildhall girl would shock—

Burn the lot for your credit's sake—'twill pay, pay, pay.

When your voice no longer wobbles—when your larynx is at ease,

When you're told you sing a coon song with the best—

You'll be asked to sing at concerts where the artists get no fees,

And the audience is always smartly dressed.

It's the usual beginning, but it seems without an end,

And you wonder when you'll get a little money.

You must wait a little longer—till the times begin to mend—

There are other tenors waiting, O ma Honey!

Duke's song, cook's song, song of the music 'all—

Maudlin stuff about dusky coons, the idols of the day—

Nobody cares for Dinah and her pickaninnies small

But they simulate an interest—and they pay, pay, pay.

When you've swaggered on the platform—when you've smoothed your flowing hair—

When you've viewed the people present with a smile—

You will fix upon some handsome dame your idiotic glare,

And you'll sing without the least pretense to style.

You're an absent minded beggar, and your voice is not so bad,

But you ought to know you cannot sing for candy—

If you'll study ten years longer, with the training you have had,

It's just possible your voice may come in handy.

Schubert, Wagner, songs of our Sullivan,

Schumann, Brahms, et cetera—these are the songs to day.

Make up your mind to learn your art—for that's the only plan—

Back to work, for your credit's sake—'twill pay, pay, pay!

—E. A. in London Music.

WHO is "our Sullivan?" Surely the fame of John L. does not yet linger in London? Or is there another Sullivan somewhere concealed in England, whose name is fit to mate with Schubert's and Wagner's?

To minimize the fame of certain artists for the benefit of others is a poor proceeding. While admitting that Vladimir de Pachmann has the greatest finger technic in the world, that he plays beautifully a not very extensive repertory, certain persons qualify their praise by saying that De Pachmann is no artist, has no sense of rhythm, and other stuff of the sort. I don't know who it was that wrote of the Russian words of warning: "He is a wonderful

pianist, but no artist. He gives you exquisite color, perfect technics, but has no musical head." Now in the name of the Prophet what fig is this we must swallow? Jealousy, I have made up my mind, is the sign manual of the musician, the successful professional as well as the timid amateur. Drive any one of these into a corner and the nasty meanness of human nature is uncovered. De Pachmann can't play Beethoven; De Pachmann has not Paderewski's tone; De Pachmann has not the intellectual conception of Joseffy. We hear these criticisms every day, but they prove nothing. De Pachmann need not lean on the gifts of any of his contemporaries. Nor are his talents of a negative order—like a certain virtuoso, who attained name, though not fame, by doing everything that his rivals did not. De Pachmann is one of the greatest living players of the *pianoforte*—within his sharply defined limitations. Let us enjoy him and not make ourselves miserable by pointing out that if he had Rosenthal's wrists, Hambourg's mouth, Breitner's beard and the pedals of Joseph Weiss, he might be greater than he is. All composites are monstrous, and I suspect all your eclectic players. They are frauds, intellectual and digital. Eugen d'Albert plays Beethoven and Brahms as no one else on the globe. With Schumann and Chopin he is on terms of coolness. Busoni plays Bach and Liszt. His Schumann and Chopin are not convincing. Joseffy plays Brahms and Chopin and Liszt, but Joseffys are rare. So it is that De Pachmann is in a familiar country when he plays Chopin, Henselt and Liszt, for he is a romantic artist. His touch in delicacy, absolute beauty and refinement is unique, and it is idle to talk of his mechanical attainments. Seeing the marvelous haze, the atmosphere with which he is able to invest his music, some fancy that his art is a volatile, impressionistic and a frivolous one. The same was said of Fortuny. Solid has been the training, severe the schooling of this pianist to acquire such a polish, to make such miraculous music. I know men who play the F minor Concerto of Chopin with more breadth. Let them play as big as the side of a house, but De Pachmann's version stands alone. He knows his forte, and that is the great secret of his magical dynamics. I acknowledge that his readings are feminine, perverse, morbid, if you will have these handy though little understood words thrown in; yet no woman has ever exhibited such feminine or poetic qualities, no woman has displayed such delicacy. "Hear him, but don't imitate him!" cries one inspired out of town critic to his readers. Little fear, my proud friend; De Pachmanns do not grow on bushes—which is a lucky thing when you come to think it over. I mean for the bushes.

And he reads everything of Chopin with such intimate feeling; I defy you to prove his interpretations incorrect. They may not suit you—or the Boers—but they are musical, and I can't say the same for most German piano playing. A plague on this critical condescension! De Pachmann often sports with his music as a magician would sport with his demon, but he can be serious and in a small hall and with a sympathetic audience—he has not his equal. I am interested in his program of March 1—for it is to consist only of studies, preludes and mazurkas.

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M. René Doumic, reviewing in the *Revue des Deux Mondes* of January 15 a generation of literary effort, notes the passing of the dilettante school of French writers, with its varying forms of symbolism, mysticism, and eroticism. Bourget and Barrès, eager in their earlier work to defy common sense, are now engaged in restoring the altars they took such pains to demolish. "Since the writers of one generation," says M. Doumic, "are the instructors of the following one, the lesson taught by this seductive and enervating literature is obvious. To think only of personal satisfaction, to profit by the leisure that others have earned for us, to dissipate

in pleasures the capital acquired by the labors of preceding generations, that is the counsel it gives to its pupils. And they are only too disposed to heed it. The maladies to which literary expression was given yesterday are the very ones which may now be observed in our national life. In every grade of society there is the same taste for pleasure, the same abhorrence of effort. We let ourselves drift, and turn our eyes from whatever might disturb our tranquillity or trouble our peace of mind."

And Richard M. Meyer, in *Die Deutsche Literatur des neunzehnten Jahrhunderts*, declares that Germany has no living writer of genius except Gerhart Hauptmann.

"And the same state of affairs will be found in examining Russian literature of the nineteenth century," writes M. de Wyzewa, "and in the accounts of the present situation in English letters. On one point at least all the critics of Europe agree: that all the great romancers are dead or have ceased to write, and that there is no one now who takes their place. In St. Petersburg, as in Berlin or London, the novel is in a critical state. Having been the mode of expression chiefly identified with the nineteenth century it seems to have exhausted its vital force. Will it spring up again under the stimulus of some new current, or will it be relegated to the archives of literary history to join the long series of outgrown literary forms? The future alone can tell."

While I am about it, let me supplement this pessimistic chorus with the opinion of Tolstoy. His latest utterances are not reassuring: "Although I am much better, my health is far from good. The end draws near. But I am quite untroubled thereat, and I go gladly forth to meet the inevitable." He considers the drama to be decadent. "There is a great deal of talk about Ibsen. I have read his last drama, 'When We Who Are Dead Awaken.' It is simply a delirium, and is devoid of life, character and dramatic action. Thirty-five years ago such a drama would have been stifled by a cutting parody in the press, and the piece would have been ridiculed to death. How can one now speak of the serious tasks before the theatre? They are at an end." Literature, the count thinks, is as good as dead; "the daily press has destroyed it."

All this but proves that when we are no longer young the world is going to the bow-wows; in reality it is making a clean sweep of us, of our likes, dislikes, ambitions, successes and failures—usually the latter. Balzac predicted seventy years ago that the daily press would kill literature. Perhaps journalism is the Horla of Guy de Maupassant. You should read this sweet, nerve-shattering tale in "Modern Ghosts."

On one of "Old Hoss" Hoey's trips across the Atlantic, the steamer, moving slowly along in a dense fog at about three o'clock in the morning, struck on the rocks off Fastnet, the light not being visible. Fortunately, nothing more than a scare for the passengers resulted. Everybody was soon on deck except Hoey, who had been having a hilarious time the night before, and had slept all through the trouble. One of his friends sent a steward for him, and at last he appeared, still a trifle befogged. When the facts were explained to him he joined fervidly in an impromptu praise-service which the passengers were holding. Finally, there came a lull in the proceedings, and "Old Hoss" took advantage of it to propose three cheers and a tiger for the captain. This proposition caused much astonishment, and some one ventured to ask on what grounds he based the proposed honor to the captain. Drawing himself up to his full height, "Old Hoss" replied, impressively, "On the ground that

he is the only man sailing the Atlantic Ocean who could have hit that — rock without a light."

Naughty Nellie is fond of fiddlers.

In *Lippincott's* for February, Henry T. Finck discusses the question "What Gives a Popular Song Its Vogue?" He begins his story in a characteristic Finck-ian manner:

"One afternoon, when I was watering flowers in the back yard, a boy in the street whistled a tune that I had not heard before. Had he been within reach I should certainly have turned the hose on him, for the infliction of that tune on my unwilling ears seemed as great an outrage as if he had thrown a rotten potato in my face. It made me, to use a colloquial phrase, 'mad as a hornet,' not only because of its offensive vulgarity, but because there was something in the nature of that mephitic air that made me feel certain I should hear it a thousand times during the summer. And my prophetic soul divined the truth. In the course of a week or two every boy in town was whistling that tune, every other man humming it, and every tenth woman playing it on the piano. I fled from New York and buried myself in the Mammoth Cave in Kentucky. In the course of the ten-hour trip a young man in our party whistled that tune half a dozen times, amid the sublimities of subterranean rivers, vaulting domes and bottomless abysses. I went to the highest habitation east of the Rocky Mountains, the Cloudland Hotel, on the top of Roan Mountain, on the border of North Carolina and Tennessee. For several days there was peace, and life once more seemed worth living; but ere long a young woman arrived to take charge of the piano, and every other piece she played was an arrangement of that detestable song. I changed my room from North Carolina to the wing in Tennessee, plugged my ears with wax, and continued my literary task. In September I went to the mountains of Maine and took a room in a farmhouse. There was a cottage opposite, with a piano and a young lady, and—but why continue the harassing tale? The song, I may add, was, 'A Hot Time in the Old Town,' which May Irwin, I believe, was the first to perpetrate in this country, though I don't pretend to be an expert in criminal history."

In the *Evening Post* last Friday there appeared the following: "In his excursions into the realm of American poetry, Andrew Lang has come upon some verses by one Chivers, who accused Poe of stealing 'The Raven' from a poem of his own called 'To Allegro Florence in Heaven.' The following stanzas particularly pleased Mr. Lang:

"Many mellow cydonian suckets,  
Sweet apples, anthosmal divine,  
From the ruby-rimmed beryline buckets,  
Star-gemmed, lily-shaped hyaline.

"On the beryl-rimmed rebecs of ruby,  
Brought fresh from the hyaline streams,  
She played on the banks of the Yuby  
Such songs as she heard in her dreams."

If Mr. Lang had taken the time he might have made the astounding discovery of Thomas Holley Chivers many years ago in that monstrously diverting little book, published by Houghton, Mifflin & Co., in 1884, and called "The Echo Club." It is by the late Bayard Taylor and is the cleverest collection of parodies ever made. Dr. Thomas Holley Chivers really existed and, before Poe, wrote in the above extraordinary fashion. Yet Bayard Taylor credits him with one of the finest images in modern poetry in his "Apollo":

"Like cataracts of adamant, uplifted into mountains,  
Making oceans metropolitan, for the splendor of the dawn!"

Chivers was born 1807, near Washington, Ga.; he died 1858. Of the row raised over the alleged plagiarisms by Poe, a full account may be found in

Joel Benton's "In the Poe Circle," published in New York last year by Mansfield & Wessels. As gorgeous and bejeweled as are the "ruby-rimmed beryline buckets," what do you think of these lines from the "Enochs of Ruby?" (what a title!):

"In the music of the morns,  
Blown through the Conchianian horns  
Down the dark vistas of the reboantic Norns,  
To the Genius of Eternity,  
Crying: 'Come to me! Come to me!'"

Even Polonius would have pronounced "Reboantic Norns" good; Wagner would have gloated over the phrase and sent it shivering down the corridor of fame, clad in trombones and tympani. Some such writing as this may be found in "Ossian" and in Philip James Bailey's forgotten "Festus," but not quite as admirable and be-gemmed nonsense. But how it rings and thunders when chanted aloud! It is almost as foolish as Wagner's verse.

A young, forward person remarked to me that there is too much Capon in de Pachmann's Chopin, but I quoted Hamlet and his poulterer's wisdom as to the air being poor diet for Capons.

I offer no apology for the reproduction here of an article called "The Human Nature of a Great Piano Virtuoso; De Pachmann will not hear his friend Paderewski spoken of slightly."

It was in the *Denver Evening Post* and is a joy:

"Com een! So glad! Weel you seet? Over here—I weesh eet."

The De Pachmann piano recital was over, but the great pianist was here. He left two hours later for Topeka, where he will again delight a great crowd and sway it at his will; but now he had no thought of his journey. He was devoting himself to a caller and making him at home in his apartment at the Brown Hotel, and his whole joyous, volatile soul was in the task.

"I am glad, so glad you coam," he continued, bending over the hand he held in his and squeezing it warmly and long.

A short, pudgy man is De Pachmann, with iron gray hair that reaches back of itself, a broad forehead, heavy eyebrows that overhang eyes large and brown and swimming in the moisture of constant emotion—eyes from which, in his moments of exaltation, light leaps—and below these a heavy curved nose, lips that are not thin, but which fit closely together, so that his mouth is a wavy line when he smiles and a straight one when he is emphatic, and a solid chin, which is one of his best features.

"Pardong!" exclaims De Pachmann. "You haf not for your cigar ze light—wait!" He had jumped up and trotted to a nearby chiffonier and was back again before his guest could strike the match he had taken from his pocket to save his host trouble.

"No, no; I haf ze honnair. Eet ees I will make ze light," and he struck the match he had taken from the box in his hand. "I myself—so!"

He held the match forth while his caller puffed, and when the cigar was going at full blast he bore the curled cinder carefully across the room and deposited it in a cuspidor.

A young man with a fine face and a shine of diffident pleasure in his eyes was now urged forward by De Pachmann from the semi-obscurity of a corner.

"You moost meet heem," said De Pachmann with enthusiasm. "Shake him by ze hand. He ees, een our great art, my saun, my brozzer almost I could say, eh?" And then behind his hand in a hoarse aside, "He is r-remarkable! A chenius, truly, indeed, yes. He haf ze speer-rit, ah-h-h! And ze totch so fine, so tainder! He weel somday be ze De Pachmann. Zat ees, w'en I shall no more toch ze keys. Zen he will coam ze gr-reat Jean de Chauvenet—Oh, r-r-rascal! You leesten?"

And he turned on the young pianist and embraced him, to De Chauvenet's great delight.

"Show him the newspaper clipping," said Mr. Chauvenet to De Pachmann.

"No, no, zat weel nevair do," said the great Russian. "Eet ees not honorable. First I am, look, ze zhentleman," said he, squaring off and smiting himself on the chest, "zen, after, I am ze musician."

The clipping was from the Boston *Herald*. It was a very clever piece of sarcasm aimed at Paderewski. It was in the form of a critical review of a Paderewski performance, but it was a discriminating technical "roast" of the man of unmanageable hair. There was also a paragraph of high praise of De Pachmann.

Young De Chauvenet, proud of his great master, was



anxious to show this, but De Pachmann demurred through motives of professional courtesy.

Their guest grew uneasy. He knew that De Pachmann had acquired the impression that he was a musical critic and well up in technic, whereas, in very truth, he did not know B flat from Asia Minor.

"Let me show it," insisted De Pachmann's protégé.

"Well zen—bot I tole you. Eet ees not fr-rom me. No vord I shall say—no, no—nossing to do wees eet I shall haf—but oh, oh, oh, eet ees tarraible!"

De Pachmann put his face between his hands and rocked back and forth in his chair as he mentioned the scorching criticism.

"Eet ees wreeten by Vulf; I know eet," he went on. "You know Vulf of Boston?"

The name was strange to De Pachmann's guest, but he was in for it and must go through or die.

"Do I know Vulf?" he exclaimed in a reproachful tone.

"My fraind!" cried De Pachmann, jumping up and reaching for his caller's hand with both of his. "Pardong! Forgeeve! Of course you know heem!"

"Well, rather," said his visitor in a mollified tone.

"Sairtainmaugh," continued the Russian, "and you know zen how he can, oh, be beeter een hees vords and sar-r-cas-teek—ah-h-h-h!"

His guest began reading the clipping, read to where Paderewski's performance was called "monotonous and anemic," and there he paused to say that the criticism was eminently correct.

"You seenk so?" said De Pachmann. "Bot zat ees so tarraible—'monotonous and anemic!'—so har-rd, no?"

"No harder than it should be," said the Denver man in a tone of confidence.

De Pachmann was on his feet again. He grasped De Chauvenet by the shoulder, turned him round and then reached over with his other hand and tapped his visitor's breast.

"Leesten, my saun, my Chauvenet, leesten! See how zey coincide, zees splaindeed Denvair creeteck and zee gr-r-reat Vulf. Ees eet, not seengulair? Moast zere not somesing zat ees true be een eet? Bot stop! Zees ees not for me to say. Ze courtesee professianal—I moast r-r-raimamber."

The supposed critic read on to where a great wad of disapproval was thrown at Paderewski's rubato. He would have given almost anything to have seen a "rubato," or even a picture of one, but he did not say so. He said: "Now there's where Vulf has struck the nail on the head again. Ah, what a difference between Paderewski's rubato and yours, Mr. de Pachmann."

"And mine you seenk—you like eet?" cried out the Russian.

"It is the only one in the world."

"Oh, so goo-o-ood, so, swe-e-e-d of you to say zat! I kees your hand."

"Bot I moost say for Paderewski that in some seengs—ah-h-h, he ees gra-rand. Een Cheecago I hear heem once play von leetle fantasia of Liszt—ze same weech I hear Liszt heemsailf play twainity years ago—and my eyes I shot zem and I seenk eet ees again Liszt playeeng ze fantasia. You hear zat? I, De Pachmann, of Paderewski, say zat. See how good I am! I weel be honist, I weel be joast—bot, mong deech, how zat Paderewski ze poor piano hammar and bang and jomp on!"

Then De Pachmann asked his caller if he liked music without the sound, and the person addressed, though dubious as to his meaning, did not dare hesitate, but said:

"Oh! yes, I like it anyway, but of course I prefer it with the sound."

"T'en I will give you some semblances," said De Pachmann, seating himself at a dummy piano that had nothing but a keyboard to recommend it.

"Zees ees one leetle seeng vich I haf just compose," said he, as he began cluck-a-lucking along the unmusical keys.

Young De Chauvenet bent over the back of the machine and swung his head from side to side, gloating over De Pachmann's every movement.

"What execution!" said he aside to the visitor.

"It's the best I ever saw," assented the man who had never witnessed but one other in his life.

"And, oh! what phrasing!" De Chauvenet raved on. "Isn't he, oh! isn't he a phraser?"

"From Fraserville!" was the impassioned response.

"Now—wat you seenk?" asked De Pachmann, finishing with a grand double-time movement and leaning back in his chair.

"It is superb. You are the best, the only; the world has not your equal."

"Ah!" said De Pachmann, jumping up and reaching for the critic.

"Ah! oh! oh! You are so good-o-od! I moast, I moast kees your hand!"

"No, it is not necessary," said the modest musical expert. "I am good when I try to be—I know it. When I think of it, I sometimes kiss my own hand. Well, yes, I prefer it."

"But how shall I sank you?"

"You shall not; you shall accept my thanks, and now I must go."

"Oh, my fraind, my kind, so kind fraind. To zee door I go wees you—yes, yes, I mysailf, no ozzel!"

At the door, De Pachmann offered his guest an embrace, which the latter neatly parried.

"Auf wiedersehen!" cried De Pachmann fervently, "auf wiedersehen!"

"Thank you; I will some time; and you must, too," responded his departing friend with equal sincerity.

HOW many baseless items are constantly issued through the news columns by the daily press? Last week during several days pages were devoted to the announcement that Melba and Joachim were engaged to be married. The denial of the statement was published soon after, and very naturally, for Melba is not divorced. The attorney in London who represents Armstrong, her husband, stated to us last September that the case was on and that his client, who was residing with his son on a ranch in Texas, was determined to assert his rights to the utmost and would not submit to divorce so long as he could possibly prevent it. No doubt Melba would marry Joachim if he agreed to marry her, but under the circumstances no wedding could legally take place and Joachim, we believe, would insist upon legitimacy.

#### Jackson's Triumphant Tour.

LEONORA JACKSON'S triumphant American tour has not yet been interrupted. This week she is playing the last of a series of eight concerts with the Boston Symphony Orchestra, at each of which she has acquitted herself nobly; and last week she played in Minneapolis, St. Paul and Springfield, Mass., where the papers speak as follows of her brilliant performance:

Miss Jackson's violin playing fully deserves the praise given it, and taking into consideration her youth and the heights in her art that she has already reached, it seems that the European musical judges are justified in predicting that she will be the greatest woman violinist of the day. America may be proud of her. Her technic is superb, and her graceful bowing is a delight to look upon. She does not aim at masculine power or big passion, but her playing is poetic to the extreme, and her tone, of entrancing sweetness, though by no means lacking in breadth, is distinctly feminine, and therein lies one of her charms. Her left hand is really wonderful, and her runs, thirds and chords delightfully pure and true. Her sweet face, girlish, simple, unaffected manners, and the loving, caressing way in which she holds her violin, made a picture that quite won the hearts of the listeners. Her playing shows both musical temperament and intelligence of a high order and much versatility.—Minneapolis Times, February 8, 1900.

Miss Leonora Jackson's European success was unmistakable, and opinion was unanimous last night that the slender young girl possesses the qualities that make for success. Her youth is very evident, her manner is modest, at the same time self-possessed and confident. Her handling of her bow is firm, but graceful, and she has the manner and bearing of an artist, secure in her knowledge of her own powers. Her tone is sweet and ample and has a feminine quality that is pleasing. Her technic is admirable and her interpretations showed her intelligence and grasp of musical ideas.—Minneapolis Journal, February 8, 1900.

Miss Jackson possesses a superb technic, an ear keen for subtle lights and shadows and a rare bowing. Ernst's "Hungarian Themes and Variations" rang out with smoothness and purity. At its finish the rising audience, with magnificent spontaneity, burst into prolonged applause.—Minneapolis Progress, February 10, 1900.

Miss Jackson is a player of singular delicacy and refinement. Most admirable is the firmness of her tone, and her excellent technic is particularly observed in the long sustained note. Her fingering is graceful and deft, and there is a charming sweep of the bow that is characteristic of the dauntless spirit of the player.—Minneapolis Tribune, February 8, 1900.

In the unaccompanied "Chaconne," by Bach, Miss Jackson gave an interpretation worthy older and more matured players. The harmonies were rich in tone coloring and combinations, the theme worked out to an exquisite finish. Miss Jackson is a violinist of singular delicacy and refinement, her fingering graceful, and she has a bow arm of combined grace and power, and in spite of her youth plays with intense soul and feeling.—St. Paul Globe, February 9, 1900.

Miss Jackson was a white-robed, slender maid, girlish and unassuming. Her first smile ensnared the affection of her audience, her first number gained their respect for her abilities. Because her playing has, above all, the spirit of a master, the repose, the decision, the unhesitating accuracy.—St. Paul Pioneer Press, February 9, 1900.

Smooth, perfectly controlled bowing, beautiful phrasing, fine regard for nuances and vigor and animation in lively passages, are characteristic of Miss Jackson's playing. She is certainly a most exceptionally talented and well trained violinist. She has a superb bow arm, and her tone is unusually full and powerful for a woman. The quality is good, the artistic mastery of variations of tone color, which is the very soul of violin playing, deserves special attention.—Springfield Republican, February 13, 1900.

Miss Leonora Jackson, the remarkably gifted young artist, excited the most intense enthusiasm by her playing, and was recalled repeatedly after every number. She handled her violin in a manner to reveal the most artistic training, and her technic is of a most virile strength.—Springfield Union, February 13, 1900.

#### Music in St. Paul.

ST. PAUL OFFICE THE NEW YORK MUSICAL COURIER, THE PORTLAND, February 10, 1900.

EVERY American in the People's Church audience on Thursday evening, February 8, who was present to greet Miss Leonora Jackson, the much heralded violinist from abroad, must have felt a thrill of pride and admiration in their hearts for their countrywoman who has so conquered and won the music critics both of the Eastern and Western Continent.

Her technic is superb and her graceful bow a delight to look upon. She does not aim at masculine power, but her playing is poetic in the extreme, and her tone one of entrancing sweetness. Her sweet girlish face and simple and unaffected manner made a picture that quite won the hearts of the listeners.

Mrs. Jessica de Wolf, of St. Paul, shared honors with Miss Jackson, and scored another artistic triumph as one of the soprano soloists of the West. The past concerts in which Mrs. de Wolf has taken so prominent a part have been a revelation to the people of the Twin Cities, and her reception both in Minneapolis and St. Paul the past week has been a flattering tribute to Mrs. de Wolf and her consummate art. Mr. Ober-Hoeffer had his large chorus well in hand. A male chorus from "Lorelei" and a solo and chorus by the ladies' chorus varied the program and showed the versatility of Mr. Ober-Hoeffer's work as a director. One of the novelty choral numbers was the Nevin "Wynken, Blynken and Nod," sung in solo by Mrs. de Wolf and chorus. The fourth concert takes place March 15, and will be a piano recital by Rafael Joseffy.

The Philharmonic Club, of Minneapolis, gave a concert of much excellence at the Lyceum Theatre on the preceding night before a large and appreciative audience. The stage presented a very pretty appearance, with its decorations of palms, lilies and carnations, and the dainty gowns of the ladies added to the effects. Every number on the program was enjoyable, and Miss Jackson, Mrs. de Wolf and the chorus scored a complete triumph.

Friday afternoon, February 2, was memorial day for the Schubert Club, and a large audience gathered at 3:30 at Raudenbusch Hall to enjoy the "Schubert Day" program. The feature of the afternoon's program was the Schubert Fantaisie arranged by Liszt and played on two pianos by Miss Edna Zenzius and Miss Gertrude Hall. Both young ladies are excellent piano soloists, acquisitions which add to the strong combination of the two artists. Friday afternoon, February 16, at the same hour, at Mozart Hall, a song recital will be given by Mrs. Cora Dorwin-Knapp, soprano, of Chicago.

A large audience filled the People's Church on the evening of February 2, and were delighted by a splendid company of artists, headed by the Listemann Quartet, of Chicago, under the leadership of that venerable violinist and artist, Bernard Listemann, who gave some masterly interpretations from Haydn, Rubinstein and Tschai-kowsky. The assisting artist was Miss Harriet Dement Packard, a soprano of pleasing personality and vocal ability. Miss Packard's voice, while brilliant and of wide range, is hardly suited to an auditorium of the size of the People's Church. The most artistic number on the program was the violin solo given by Bernard Listemann, who played the adagio and finale from the Concerto in D by Paganini. The finale from Rubinstein's Quartet in F major closed the program and added one more laurel to the Y. M. C. A. series, so auspiciously opened and liberally patronized.

The third of the Danz Symphony Orchestra series takes place next Sunday afternoon at the Metropolitan Opera House, February 18, at 3:30 P. M., when a popular program will be given, with Claud Madden and Fred Will, violin soloists.

Mme. Emma Nevada, assisted by Louis Blumenberg, cellist, and Seldon Pratt, pianist, will be heard in concert at the People's Church, March 1.

Loudon D. Charlton, well known in St. Paul, has been in this city the past week advancing the interests of Clarence Eddy, the celebrated American organist.

Mrs. F. H. Snyder, of Mankato, was in the city the past week attending the Jackson concerts in St. Paul and Minneapolis.

Mme. Inga Olund, the soprano of the old and well-known Swedish Ladies' Quartet, has been a guest at several important musical affairs during the past week in St. Paul. Mrs. Olund was the guest of honor on the evening of January 22 at a large musical given by Mrs. Norman Nash McFarren, a well-known vocal teacher of this city.

GERTRUDE SANS SOUCI.



### Musical Events in Buffalo During the Month of January.

**T**HE new year opened with the prospect of many interesting musical events for Buffalo, and although our city has not been quite "up to the mark" musically for the past year, a slow quickening has recently been visible to the keen eyed observer, and there is hope of a resurrection from its trance-like condition.

One of the most hopeful signs of a musical awakening is the fact that lovers of chamber and ensemble music are having plenty of opportunities to gratify their taste this winter. The Buffalo String Quartet, the Trio Club and the Jacobsen-Mahr subscription concerts are very well attended by appreciative audiences. The Sunday evening concerts of the Buffalo Orchestra Society, under the direction of Mr. Hartfuhr, have been successful beyond all expectation, and their discontinuance next month will be much regretted.

Buffalo proved herself truly loyal and history repeated itself in the enthusiasm with which Paderewski was received on the night of his concert, January 24. Owing to the fact that Music Hall is being remodeled, the great pianist was obliged to play in the Central Presbyterian Church, the capacity of which was taxed to the utmost. Fully 1,600 persons crowded into the edifice. A most interesting program was given, including the Beethoven Sonata "Appassionata," op. 571; Schumann "Etudes Symphoniques," several Chopin numbers, and the usual ending—a Liszt Rhapsody. Madame Paderewski accompanied her husband, and those who met her pronounced her a very charming and interesting woman. She visited the Polish quarter of the city and exhibited great interest in talking to her compatriots. She remained several days at Niagara Falls.

The Buffalo Saengerbund, under the direction of Henry Jacobsen, gave the second of its always enjoyable concerts January 29. The society sang with precision, good

attack and adherence to pitch, for which it is conspicuous. Miss Marie M. Beyer, of Detroit, a very pleasing contralto, was the soloist.

A new musical club has recently been organized and christened Aschenbrodel, after the society of that name in New York. It is the object of the club to give a series of orchestral concerts, the first to be complimentary, with John Lund as conductor.

The Buffalo Orpheus, John Lund conductor, gave a very satisfactory concert on the 5th of the month. Miss Carrie Bridewell, contralto, and Mr. Mackenzie Gordon, tenor, both of New York, contributed largely to the success of the concert.

The concerts given by the Twentieth Century Club this winter have been fully up to the standard of those previously given. It is a rare privilege only vouchsafed to members and their friends to attend these musicales, which may also be called social events, as society turns out in its best evening clothes; the handsome gowns of the women and the beautiful Colonial parlors of the club making an artistic scene. Mark Hambourg, David Bispham, Emilio de Gogorza and Elsa Ruegger are the artists who have already been heard. Marie Brema is to sing at the last concert, which is to be given the latter part of this month.

Inasmuch as I was unable to attend the concert of the Buffalo Trio Club, the organizer of which is the well-known pianist, litterateur, composer and past-president of the New York State M. T. A., J. de Zielinski, I cull the following from the Buffalo Express, supposedly written by the musical editor, Miss Mary M. Howard:

At the second concert by the Buffalo Trio Club, given last Thursday evening at Aeolian Hall, Mr. De Zielinski introduced one of the most charming compositions by a modern composer ever heard in Buffalo. This was a trio in F, op. 11, by Karl Navratil, a resident of Vienna and a friend of Leschetizky, to whom the work is dedicated. A wealth of melody and a freedom from conventionality are features of this fine composition, which was most delightfully played by the trio, Mr. De Zielinski, George A. Gould and Tom A. Gould. A second enjoyable number was the Elegie and Finale from a trio in D minor, op. 32, by Arensky. An unhackneyed trio in E minor, op. 165, by Nicolai von Wilm, completed a program of unusual interest and novelty.

Mrs. Frederic William Taylor, soprano, sang two groups of songs of special beauty. The first included "Slowly Fades the Sunlight,"

"Why?" and "To the Murmuring Stream," all by Tchaikowsky. The second group comprised "A Song of Thanksgiving," by Frances Allitesen; "Autumn Sadness," by Nevin, in which the singer was at her best, and "The Throatle," by Maude Valerie White, which was sung with such effect as to win a hearty recall. The audience was large and enthusiastic in approval of both instrumental and vocal numbers. The third and last concert of the series will be given on March 8.

L. H. Montague is to have charge of the great Epworth League Chorus early in March, which is to convene at the Richmond Avenue M. E. Church. He is also the official organist during the convention, as well as chairman of the music committee. Among the selections to be sung are "In My Father's House," Simper, and "God So Loved the World," Stainer; "Recessional," De Koven; "The Radiant Morn," Woodward; "Seek Ye the Lord," Roberts.

Mr. Montague has also written a new song, "At Night," said to excel the others by the same composer.

WILLIAM H. BEYER.

### Hambourg's Fifth New York Recital.

**M**ARK HAMBOURG will give his fifth recital in New York at Mendelssohn Hall Monday afternoon, February 26, at 3 o'clock. The enthusiasm and very ardent admiration this brilliant young Russian pianist aroused at his sensational debut last November, with orchestra, has been growing steadily and spreading with his every appearance since, until at his last recital the entire program was punctuated with storms of applause; and at the close, with loud hurrahs, bravos and an infectious general excitement, men as well as women rushed to the platform and refused to let the young virtuoso go until he had responded with at least a dozen bows and three encores. Here is the program for Monday, the 26th, when Hambourg will play numbers which he has not before presented to a New York audience:

Alceste .....	Gluck-Saint-Saens
Sonata, op. 101, A major .....	Beethoven
Pastorale .....	Scarlatti
Presto, D minor .....	Scarlatti
Vecchio Menuetto .....	Scarlatti
Variations on a Theme by Handel .....	Brahms
La Source .....	Leschetizky
Study for Left Hand .....	Rubinstein
La Fileuse .....	Melcer
Valse .....	Franchetti-Hambourg

### Frederic Howard Notices.

The new baritone, Frederic Howard, whose specialty is the German Lied, has met with success East and West, as may be seen by the following:

Frederic Howard, who sang, was very enthusiastically received. He was greeted by a heavy applause, which did not subside until he reappeared. Both of his selections were given in a manner that showed an artistic comprehension of the compositions.—Worcester Gazette.

Frederic Howard, a baritone from Boston, delighted everybody by his beautiful voice and style. He received numerous encores.—Springfield Republican.

Mr. Howard is a deservedly popular artist, and another large audience at the Tabor last evening rendered him a most enthusiastic reception.—Denver Republican.

### Rihm Chamber Music.

The second of these affairs occurs next Wednesday evening, at Wissner Hall, when the program will be as follows:

Piano Quartet, op. 43, A minor .....	Kiel
Two Songs for Soprano, with violin (MS.) .....	Saar
Piano Quartet, op. 1 (E flat, with clarinet), new .....	Rabi

The following will participate: Alexander Rihm, pianist; Mrs. Alexander Rihm, soprano; Wilhelm Foerster, clarinet; Henry Schradieck, soprano; William J. Maier, viola, and Leo Schulz, 'cello.

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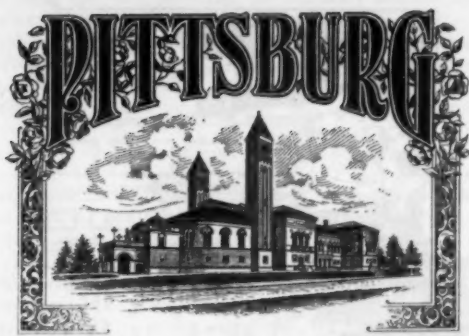
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PITTSBURG, February 10, 1900

**A**T the second concert in the Allegheny series given by the Pittsburg Orchestra in Allegheny Carnegie Hall, on Thursday evening, February 8, the orchestra did splendid work. I have never more thoroughly enjoyed a concert by this orchestra. While Mr. Herbert's forte as a program builder is well known, the results of his untiring energy and hard rehearsal work were equally apparent as combining to produce a pleasure-giving program. Of course, there were imperfections, but a calm and just criticism of such flaws need not necessarily indicate a lack of appreciation of that part of the work, which was creditably done.

At its second hearing Mr. Herbert's new suite, "The Love Story," won even more admirers, and earned added approbation from those who have heard it in Pittsburg last week. The third movement is the most musically, and by far the best. The fourth, the "Fête Nuptiale," however, with its Orientalism and grotesqueness suggestive of Tchaikowsky and the Midway Plaisance, appeared to appeal more to the popular taste, and as at the Pittsburg reading, the audience demanded that this movement be repeated. The "Traumerei" was beautifully played by the strings, and made one think that there is but one thing equal to it, and that the Intermezzo of Mascagni. In the Second Hungarian Rhapsodie Mr. Herbert let the orchestra run away with themselves, and the beautiful melody in the rapid passages became confused and indistinct. However, it must be remembered that it is much easier for Mr. Paderewski to handle his ten fingers at breakneck speed than it is for Mr. Herbert to keep his seventy players in unison while they are on the gallop.

The fourteenth concert of this season by the Pittsburg Orchestra comprised the following program:

Symphony, Unfinished ..... Schubert  
Concerto for piano and orchestra, in A minor, op. 54..... Schumann  
Mlle. Szumowska.  
Italian Capriccio for orchestra, op. 45..... Tchaikowsky  
For piano solo—  
Nocturne, in C minor..... Chopin  
Waltz Caprice, in E flat major..... Rubinstein  
Mlle. Szumowska.

Danse Persane ..... Guiraud

Madame Szumowska's showing was such as to convince one and all that she is a good pianist. She is not entitled to the name of being, after her teacher, the greatest of living performers, though she may justly be considered one of the greatest of her sex. At any rate she is far and enough better than what we usually hear to be called by us great. The Italian Capriccio was well done, and merited the enthusiastic applause which it received.

The third in the series of concerts in Allegheny by the Pittsburg Orchestra will be given Wednesday evening, and the soloist will be Madame Wunderle, the harp player of the orchestra. This is the program:

Overture, Mignon..... A. Thomas  
Siegfried Idyl..... Wagner  
Harp solo, Andante from Concerto..... Willem  
Madame Wunderle.

Caprice Italien ..... Tchaikowsky  
Ballet Music from The Cid..... Massenet  
Dreams (Träume), a study from Tristan and Isolde..... Massenet  
Waltz Caprice ..... Rubinstein

A pupils' recital was given at the Pittsburg Conservatory of Music on Friday afternoon of the past week, when an attractive program was rendered by Misses Angie Irvine, Madge Roberts, Isabel Renshaw, Margaret Aiken, Mildred Aiken, Pearl Day, Rose Marsh, Esther Davis, Cor-

nelia Frebertshausen, Grace Martin, Belle Murphy, Edith Aikens, Mabel Rigdon, Myrtle Clements, Naomi Shillinger and Claudia Hax.

FEBRUARY 17, 1900.

The fifteenth concert of this season was given by the Pittsburg Orchestra in Carnegie Music Hall, on Friday evening, February 16, with the following program:

Overture, Le Roi d'Ys..... Lalo  
For violoncello and orchestra—  
Kol Nidrei, op. 47..... Bruch  
Scherzo ..... Klengel

Symphony No. 1, Youth and Life..... Hadley  
First time in Pittsburg.  
Serenade for string orchestra in D minor..... Volkmann  
Violoncello solo by Mr. Heine.

Suite, Carmen ..... Bizet  
For the second time within a fortnight we have been privileged to be present at original productions attended by the composers. In the one instance the hearing was for the first time in public, and the music was conducted by the man who made it. In the other the presentation, while not in point of fact a "first night," was new to Pittsburg, and marked the third performance in public.

The former composition was that of a Pittsburger; the latter that of a Bostonian. The Pittsburger had the advantage of conducting his own music, but the man from Boston admitted that the score of his work was better handled than in either of its previous renditions, which, by the way, is a trifle hard on the late Anton. And right here, we might remark the heretofore unheardness of a Boston genius bringing his music to Pittsburg to be interpreted. However, granting that the conditions were equal, we must say that we think Mr. Herbert carried off the honors. His suite was not only more pleasing than the Hadley symphony, but it was better music, and the enthusiasm which it evoked was due to more than mere local interest in the composer. But that need not detract from the credit so justly due to Mr. Hadley, for his work is a promising one, and, considered in the light of his years, sufficiently noteworthy in conception and adaptation to earn for him decided recognition, as adding one more wreath to the laurels of the American school.

Louis Heine shares with Lugui von Kunitz the favor of the orchestra patrons. He is a cellist of more than ordinary power, and surprised many of his hitherto warm admirers by playing equally well the "Kol Nidrei" of Bruch, the Klengel Scherzo, and a waltz by Victor Herbert, which was not on the program. This encore was encored. Mr. Heine possesses, on the one hand, a depth of feeling and richness of tone that thrills one as he listens; while, on the other, he exhibits a daintiness and nimbleness of technic seldom found in a cellist, and indicative rather of the forte of the less cumbersome violin.

The Alleghenians must be asleep! Why don't they bestir themselves and indicate to the good denizens of their sister city, of whose paved streets and superior pleasure grounds they appear so jealous, that they are still living over there on the North Side, and that they know the Hispano-American war is ended. A handful of 300 humans and three evening suits! scattered over a hall that will hold 2,000 to listen to a concert by the Pittsburg Orchestra, whose adherents in the East End, by proxy if not by appearance, fill the Schenley Park auditorium twice a week, so that those other than season subscribers find themselves unable to buy anything better, for love or money, than back seats!

The last two concerts in Allegheny have been fully up to the standard of the Pittsburg concerts, that of March 8 being, if anything, better than I have ever heard elsewhere by the orchestra.

The experiment of invading the sleepy fastnesses of the erstwhile residence district is not likely to be repeated if the people who live in that section do not evince greater interest in the opportunity afforded them, and offer substantial encouragement to the management in thus bringing to their doors the one musical attraction which is worth more than all others now enjoyed by Pittsburg.

The third recital of the Kunitz Quartet, given in the Hotel Schenley on the evening of February 12, proved a test of the sincerity of the admirers of this sterling or-

ganization. The weather was Pittsburg, the music promised Kunitz, and the music won. Mr. Von Kunitz's Quartet for strings in D minor was the number of prime interest, and it fully repaid those who had braved the inclement slushiness.

Miss Keil sang Tchaikowsky's "Nur wer die Sehnsucht kennt," with 'cello obbligato by Louis Heine, which was encored, and a trio of songs by Tirindelli, the "Serenade"; Chaminade, "The Silver Ring," and Bemberg, "A Toi," after which she was again encored. The increasing opinion of Miss Keil's work is that she is one of the most promising sopranos we have.

Prof. Ad. M. Foerster's studio was the scene of another delightful recital on Wednesday last, the soloists being Miss Louise Minick, soprano; Miss Angie Maud Rodgers, soprano; and Miss Katherine Hillgrove, pianist. Prominence was given to the songs of R. Franz, a composer seldom used to such extent. The program in full was as follows:

Valse, E minor, op. posth..... Chopin  
In the Thornbush..... Franz  
Marie..... Franz  
Auf dem Meere..... Franz  
Dark is the Sky..... Franz  
Helgoland's Colors..... Franz  
Sunset Lights the West..... Franz  
Nocturne, op. 27, No. 3..... Chopin  
From Grief..... Franz  
Good Night..... Franz  
Es hat die Rose..... Franz  
Longing..... Franz  
When I, in the Dusky Forest..... Franz  
Childe Harold..... Franz  
Polonaise, op. 26, No. 1..... Chopin  
Meerfahrt..... Franz  
Die Nebel..... Franz  
Mit Schwarzen Segeln..... Franz  
The Stormy Night..... Franz  
Suite, op. 46..... Foerster

Frederic Archer will give his regular free organ recital at Pittsburg Carnegie Music Hall Sunday afternoon. The first part of the program calls upon a number of composers representing the characteristics of various nations. Professor Mailly, of Brussels Conservatory, contributes a Sonata in D minor. Driffield, an Englishman, follows with an air and variations. Coupled with these there is a cantilene by Wheelton, a graceful English work, and the favorite "Nuptial March" by Guilman. Morandi is drawn upon for an E flat Offertory. The second part of the program begins with a transcription of the superb march from Verdi's "Aida." In charming contrast it is followed by the slow movement from Haydn's E flat Symphony. A larghetto by Mozart and a quaint composition by Rameau are coupled, and the concluding number is the overture from Ambroise Thomas' "Le Caid."

The Allegheny Musical Association is to give a concert at Allegheny Carnegie Music Hall next Friday evening. The chorus will number 100 voices and the Bussman Quartet has been engaged. The quartet consists of Miss Etta C. Keil, soprano; Mrs. Edwin Miller, second soprano; Miss Helen A. Steinert, alto, and Mrs. W. A. Lafferty, second alto. Miss Stella M. Bauer is to be the accompanist.

Mrs. J. D. Simon, of Braddock, recently accepted the position of soprano in the quartet choir of the Shady Avenue Baptist Church. The other members of the choir are Mrs. C. C. Law, contralto; Fred. C. Brittain, tenor, and W. S. Power, basso, with Richard Griffith, organist.

Mrs. Emma Porter Makinson, the soprano, has returned from a trip to Baltimore.

Beveridge Webster, the director of the Pittsburg Conservatory of Music, has decided to enlarge the scope of the conservatory's work in the East End, and has accordingly engaged a suite of several rooms in the Liberty Bank Building, which will be used entirely for teaching purposes. At present the conservatory occupies several studios in the East End, but in a short time all the work done in the studios will be transferred to the new quarters. This step was rendered necessary by the greatly increased attendance at the conservatory, and in no way affects the headquarters of the school, which will remain in the Hostetter Building, in Fourth avenue. ARTHUR WELLS.

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FRANKLINSTRASSE, 20, DRESDEN, January 30, 1900.

**G**EORG HENSCHEL'S three act opera "Nubia," so anxiously waited for, at its first presentation here on December 9 experienced a great success with the audience. Not so with the critics, who in their appreciation of the work were far less enthusiastic. Needless to say that Georg Henschel—who as a reproductive artist and a lyrical composer holds the esteem of two continents and who as a singer is a particular favorite in Dresden—is far too important an artistic individuality to be treated indifferently by the German press.

We are therefore sure that Mr. Henschel himself will be the first to appreciate the candor with which all Dresden's best critics expressed their opinion of his operatic attempt, which in fact was duly acknowledged to be the result of an ardent artistic desire to display creative powers in the dramatic line—powers which, if they be indeed in existence, seem yet dormant, Mr. Henschel's talent pointing altogether too distinctly to lyrical composition ever to succeed thoroughly in the line of opera.

The music seems too finely constructed to go well with the highly dramatic plot. The scoring also is thin and poor, lacking in color and orchestral effects. The composer, however, has been fortunate enough to find a very effective libretto, which, being founded upon Richard Voss' novel (dramatized by Max Kalbeck), succeeded in keeping the interest alive till the very last note of the work. Nubia is an Italian peasant girl living in a remote part of the Saracen Mountains. She falls a victim to her deep love for a German painter, Heinrich, who occasionally meets her there, and who, spending some time with her in the picturesque scenery, ardently makes love to her, paints her picture as a Madonna and finally deserts her. Jealousy, revenge and passion bring the catastrophe about, leaving the hearers strongly impressed by the tragical intensity of the story. Soloists (Wittich, Anthes, Scheidemantel, Perron, &c.), chorus, orchestra and dancers did their best. The stage mounting, including the Piazza d'Espagna in Rome, was grand. The composer, Von Schuch and the soloists were recalled no end of times to receive the thanks of the audience, which was a specially distinguished one, their Majesties the King and the Queen and several other members of the royal family attending the performance. Two days later, at its second hearing, the composer himself sang Giralamo's part, Perron having turned suddenly ill. After this representation, which is reported to have occurred before a nearly empty house, the opera was shelved like the proverbial clock, "never to go again." There seems to be some truth after all in those much discussed words, "that it is more difficult not to compose an opera than to compose one."

Piano recitals have been numerous of late. Alfred Reise-

nauer gave three soirées, all of which were a delight to me. We also heard Josef Slivinsky, Alexander Siloti, Teresa Carreño, Frederic Lamond and Eugen d'Albert, who was the soloist of the third Symphony concert. Emil Sauer will appear in February. Three new chamber music organizations began their subscription concerts this year—the Lewinger String Quartet, the Petri Ensemble and the Sherwood-Kratina-Smith Trio Society. The interesting programs of the last mentioned society richly atoned for a lack of remarkable performers among the members of the ensemble in question. The artists do pretty well, of course, though none of them as yet can be stamped first rate, the string instrumentalists especially lacking in beauty of tone production. The selection of the third evening which I attended consisted of Brahms' piano Trio, op. 47; a new sonata for violoncello and piano by Georg Schumann, op. 79 (rather unimportant), and finally Smetana's glorious Trio in C minor, op. 15, which made a deep impression.

Giordano's opera "Fedora" was produced in Hamburg for the first time in Germany, in the brilliant German translation by Ludwig Hartmann, who went over to attend the representation, which is reported to have come off with great success.

Another Italian composer, Giovanni Tancriner, was given a hearing in the last symphony concert here, in an orchestral work of his called "Mascherata. Dittirambo Sinfonico." It was favorably criticised and very well received.

A. INGMAN.

### Boston Symphony Orchestra.

**T**HE itinerary this week of the Boston Symphony Orchestra beginning to-day is:

Matinee at Carnegie Hall, to-day, at 2:30.

Concert at Carnegie Hall, Thursday evening, February 22, at 8 P. M.

Concert at Academy of Music, Brooklyn, Friday, February 23, at 8 P. M.

Concert at Academy of Music, at 8 P. M., Saturday, February 24.

For the concert of to-morrow night Miss Leonora Jackson will be the soloist. For this afternoon Sembrich has been engaged for \$2,000 to sing two songs and of this, 50 per cent. goes to the Grau Opera Company or Grau. It is a first class legitimate business proposition calculated gradually to drive all American musicians to the poor house where they can sing in one great chorus a hymn of praise to the managers for their great interest in American musical art. Sembrich will not be sick this time.

### Development of Church Music.

**I**T is expected that a large number of serious music lovers will attend on Friday evening, February 23, the lecture on "The Development of Church Music," to be given in the "Old First" Presbyterian Church, under the auspices of the Guilman Organ School. The lecturer is the Rev. Dr. Howard Duffield, pastor of the church. The illustrations will be by the choir and William C. Carl, the organist and choirmaster and musical director of the Guilman Organ School. No tickets of admission are required for the lecture.

### A New Strauss.

A new Johann Strauss is in the field. He is a son of Eduard Strauss and a nephew of Johann II., and has already composed an operetta. He is going to start this year on a trip around the world with a "Johann Strauss Vienna Orchestra."



PHILADELPHIA OFFICE THE MUSICAL COURIER, 4230 Regent Square, February 17, 1900.

**B**Y far the most important event this week in local concerts was the one given by the Choral Society, under the direction of Henry Gordon Thunders. The program opened with Mendelssohn's "Hymn of Praise." After the three movements for orchestra the society sang the opening chorus with a spontaneity of attack which was almost capable of making one believe that it arose from one gigantic throat.

Miss Jennie Foell, who sang the soprano solos, charmed the audience with her beautiful voice, which is one that cannot fail to attract by its purity and sureness of tone. Her sweet, unassuming manner, was not the least of her attractions.

Miss Kathryn McGuckin, an old Philadelphia favorite, was heard to great advantage in the duet for soprano and alto. Her voice, always sympathetic, lent dignity and impressiveness to her work; but it rested with Van Yox, the tenor of the evening, to best bring out the beauty and meaning of the hymn. He not only sang with a good, steady tone, so rare in tenors nowadays, but he also entered into the spirit of the words; when he sang "He comforts the bereaved with His regard" he carried conviction to his listeners.

The "Stabat Mater," which had possibly drawn the larger portion of the audience, was on the second part of the program. Following the chorus and quartet came the celebrated "Cujus Animam." What tenor alive or dead, for that matter, has not at some time tried his lung power in this most difficult solo? Mr. Van Yox acquitted himself so admirably in this selection that the audience would be satisfied with nothing less than repetition—a thing always to be deplored. In his first rendition his attack of the high B flat in the concluding cadenza was in itself worthy of the applause his work called forth, and, by the way, it was, of course, B flat and not the high D flat the Rossini calmly demands of his tenor.

It was a matter of genuine regret that the score did not permit one to hear Arthur Beresford, the basso, in more than one solo, but the little that was heard convinced one that he possesses a voice of great attraction, rich and full enough to fill every nook and cranny of the big academy. His low notes were especially good. When some basses sing a low note they give the impression that they are singing below their range. Mr. Beresford, in the descent of the scale, lost none of his resonance or strength.

In the "Inflammatus" Miss Foell rose to her greatest height; her coloratura work was admirable, and the high

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C sung with such perfection and brilliancy that the audience must needs hear it over again.

The crowning effort of the evening, however, was one which set the audience agog with curiosity. After the bass solo and when the applause had died away the chorus suddenly started à capella. But, you say, that is nothing wonderful! Well, mark me, they not only started à capella, but absolutely without any given keynote. This, in itself is a monumental evidence of Mr. Thunder's care and skill in training so large an organization. But imagine the disastrous effect if sufficient training had not been given to this one point. Ugh!

Last Monday Walter N. Dietrich gave a piano recital. His program consisted of the works of Russian-Polish composers; this school is one which taxes the imagination and poetic feeling of the interpreter to the utmost, and Mr. Dietrich's audience fully appreciated his skill in this direction.

Thursday evening Henri P. Scott, a promising Philadelphia basso, sang at the Drexel Institute. William C. Hammond, director of music at the Holyoke College, Massachusetts, was organist. An "Angelus" and "Air de Ballet," both by Massenet, which Mr. Hammond played, were most enthusiastically received.

Mr. Scott's voice has greatly improved since I last heard him; it is full and melodious, without a tendency to flatten, which quality sometimes destroys one's pleasure in a bass voice. He was evidently very much in favor with the audience, being obliged to give an encore after each solo.

The violinist, Carl Doell, formerly concertmeister under Nikisch in Leipsic, made his first public appearance in Philadelphia yesterday with the Thunder Orchestra. He played the concerto "Ungerische Weise," in D minor, by Joachim, a composition which has not yet been heard in this city. In the first movement, allegro moderato, Mr. Doell had full scope for his magnificent technic, but unfortunately he started with his violin out of tune, a thing that told both on his own nerves and those of his audience; in the andante, however, his artistic and sympathetic tone made one forget the preceding annoyance, and put one in a better frame of mind to appreciate the wild beauty of the "Gypsy" allegro, which brought the concerto to a close.

The Thunder Orchestra will give next week Liszt's "Faust" Symphony, which we have not yet heard in its entirety. Mr. Douty, tenor, a male chorus from the Choral Society, and William Thunder, will assist in its performance.

The Boston Symphony will give its two February concerts on the 19th and 24th. Madame Ternina will be the soloist at the first and Leonora Jackson at the latter.

I would like to have mentioned the Orpheus Club concert this evening, but my request for tickets was politely (?) ignored by their secretary.

DOMINGA LYNCH SOUDER.

#### Tagliafico Dead.

Signor Giuseppe Tagliafico, who had belonged to the Royal Italian Opera Company at Covent Garden since 1847, when the theatre was first used as an opera house, has just died at Nice, aged seventy-two years. He was a baritone and took secondary parts, like Masetto in "Don Giovanni" and St. Bris in "Les Huguenots," singing in almost every opera that was brought out in forty years. He was stage manager for a long time, and was the London correspondent of *Le Ménestrel*.

#### Miss Charlotte Maconda.

At the last concert of the Banks Glee Club, Miss Charlotte Maconda sang "The Shadow Song," from "Dinorah" and "L'Amour," by Homer Bartlett. Yesterday (Tuesday) Miss Maconda was one of the soloists at the Brooklyn Union League Club's afternoon musicale. The talented young soprano also sang in the evening with the Schubert Club of Jersey City.

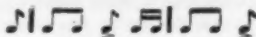
## The Phrasing of Sundry Bach Themes.

This edition of fugues (Boekelman's edition of Bach, analyzed by colors), deserves the widest recognition. No more admirable and exquisite means of help in the study of the highest art form of musical composition has ever been thought of.

PROF. HEINRICH DÖRING.

THE utter divergence of interpretation of Bach's Fugues among concert artists is one of the most interesting developments of modern music. While he slept his hundred years the world went by, and when he awoke his language had been forgotten. When he went to sleep the world was singing; when he awoke it was playing the piano.

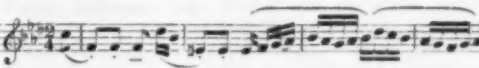
The whole point of view had changed and no one understood him. Thus when Bach wrote the theme of the Fugue in F minor he evidently borrowed it from a dance—the words and steps of which were in everyone's mind—a



bourrée, in fact, as the rhythm indicates. It was then sufficient to indicate the notes as follows:



If these notes did not express the right phrasing, at least they did not mislead, because no special significance was attached to notation in relation to rhythm, as distinguished from time. To-day adherence to this notation would produce utter nonsense. Each measure would be broken in the middle, while the beginning and end of each rhythm would be united. And yet the new reading imposed by any changes of notation must result from the editor's standpoint. Mr. Boekelman's solution is as follows:

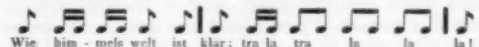


in which the characteristic dance rhythm is clearly indicated.

Few musicians would be misled by the original notation in this case—but in that of the fugue in D flat major (original in C sharp) the whole meaning of the melody is liable to subversion. Originally the theme is apparently



continued a whole beat, springing upward an octave. Now, as Bach wrote it, it was either borrowed from a song or was an original theme composed in song form. In either case no contemporary of Bach would misinterpret notes the rhythmic key to which was in everyone's possession. In all probability some simple verse line, concluded by a jodel, corresponded to the notes thus:



or even

"Die himmelswelt ist klar  
Die sterne leuchten freundlich!"

whereby the meter of the poetical line controlled the phrasing and settled the accent and caesura. No slurs were needed.

But when Bach was remembered again the relation of his themes to poetical meter had been forgotten. The measure bar was now supposed to determine the metrical foot in music, and the key to the punctuation being lost the delivery of his themes became subject to the new school of writing, in which themes began to take on the peculiarities of prose instead of poetry.

The age had now come in which instrumental music,

cutting loose from vocal, had created its own art forms in harmony with the genius of instrumentation. To-day concert players, anxious for novelty and saturated with orchestral effects, now read violin effects and outlandish rhythms into these old song melodies. Thus no less conservative a musician than Rosenthal coquettes with this fugue in this fashion:



The Babel of half civilized nationalities now sounding in modern orchestral music is certainly heard in such a reading as this.

It is one of the charms of Mr. Boekelman's editing that he achieves such a nice balance between the opposing forces of the old world and the new. Thus he offers, by the most reverent changes in the notation, and by the most advanced system of punctuation by slurs, a consistent solution of the rhythm and dynamics of each theme, and then leaves the player free to work out his problem in harmony with his own temperament and taste.

#### Saenger and Rains.

E. LEON RAINS, the American basso, has made thorough successes as a regular member of the Dresden Royal Opera House, particularly in such roles as Mephistopheles, Landgrave in "Tannhäuser," Marcel and the Cardinal in "La Juive." We have no space to reproduce the individual daily paper criticisms, which are highly favorable. Mr. Rains is a pupil of Oscar Saenger, of this city, and pursued his studies here with Mr. Saenger.

#### Powers Sketch-Song Recital.

Francis Fischer Powers has issued engraved invitations as follows:

MR. FRANCIS FISCHER POWERS  
desires your company at a  
Sketch Song Recital by  
MR. WILLIAM SHAKESPEARE,  
of London.  
Carnegie Lyceum,  
Fifty-seventh street and Seventh avenue, New York,  
Thursday, March 1, 1900,  
at three o'clock.

R.S.V.P.

Signalizing the opening of Mr. Shakespeare's Spring Season.

#### Dannreuther Quartet.

Smith College was one of the recently visited places, where the quartet played a program of three numbers, with the lovely Handel Sonata in A minor as Mr. Dannreuther's single number.

The usual Sunday concert at 147 West Fifty-seventh street had this program: Quartet in C major, Mozart; Andantino quasi Allegretto and "The Mill," Allegro, Raff, and Quartet, op. 74, E flat major, Beethoven. This is a series of private quartet concerts, and much enjoyed by those bidden to the musical feast.

#### Dutton Song Recital.

Miss Jennie Dutton announces her annual song recital for next Monday afternoon, February 26, 3 P. M., at the Waldorf-Astoria, when she will be assisted by Max Bendix, violin, and Reinhold Ivanovitch Warlich, the Russian basso; Miss Jane Roberts, giving a talk on song, and Mr. Luckstone at the piano.

#### Resigned.

On account of a very large reduction in the appropriation for music in St. James' Episcopal Church, Seventy-first street and Madison avenue, Theo. Van Yorsk, the present solo tenor, has handed in his resignation, to take effect May 1.



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## THE OPERA.

"AIDA" was the opera on Monday, with Eames as Aida; Perotti, Radames; Plançon, Ramfis; Scotti, Amonasro, and Mantelli, Amneris.

"La Traviata" was to have been given on Wednesday, but "Carmen" was substituted with a truly remarkable "star" cast, Olitzka appearing in the title role; Plançon, Escamillo; Salignac, Don José, and Mme. Clementine de Vere, Micaela. On Friday "Lohengrin" was sung by Perotti, Susan Strong, Schumann-Heink, Edouard de Reszké and Bertram. The Saturday matinée was consecrated to "Die Meistersinger," with Gadski as Eva; Dippel, Walter; Van Rooy, Hans Sachs; Friedrichs, Beckmesser; Bertram, Pogner, and Schumann-Heink, Magdalene. The Saturday popular opera was to have been "Rigoletto," with Sembrich and Scotti, but it was presumably too good for the "Pop.," coming so soon upon the heels of the Strong and Perotti combination for "Lohengrin" at the regular performance. It would hardly have been wise to lower the level of the regular nights and raise the standard of the Saturday evenings. Consequently "La Traviata" was substituted with Nordica, Salignac and Campanari. Even this was a better cast than on Friday. Indeed, it would be difficult to find as poor a cast on any Saturday evening during the whole season as was offered to the regular patrons of the Metropolitan on Friday, when "Lohengrin" was given.

On arriving at the Opera House the audience was met with the normal blood red announcement of change of cast, Perotti and Susan Strong taking the places of Van Dyck and Eames. This was evidently felt to be no change for the worse, since very few wanted their money back. The house was a very good one. However, even if one recognizes that there is nothing to regret in the absence of Van Dyck and Eames, it is disturbing to have to pay star prices for the substitutes provided.

Applying Euclid's first axiom, we can now arrive at the management's rating of its own celebrities. Everybody has known all along that the opera authorities can borrow a singer from any city choir or minor opera company, who will be quite capable of filling the vacancy left by nine out of ten of the members of this company; but, hitherto, this has never been quite so clearly acknowledged in action. In the present instance the principals really did surprisingly little to add to the gloom of this gloomy opera. Susan Strong's Elsa was so lifeless and repellent that one hopelessly gropes for an adjective for adequate censure. She was bad enough in the first act, but she was even worse in her wedding gown, when a woman is supposed to look her best. In justice to Elsa, however, we should remember that Wagner keeps her up all night. When on the balcony she and Schumann-Heink howled at each other like two cats in the back yard, the vocalization of the diphthongs was marvelously feline. But Elsa reached the height of incompetence in the bridal chamber.

Lohengrin did not exactly reek of Montsalvat. He looked as if he belonged to the advance guard of a circus. The fact is, he was a musical General Warren on Spion Kop—his position was untenable. He did as well as he could, and as for the rest he could not help it—the management had blundered. There is enough trouble ahead for him, as Van Dyck will never forgive him for singing in tune.

Bertram as Telramund was still haunted by the Flying Dutchman. He succeeded in portraying an odious personality, but quite on the low villain order. The judicial combat was the most contemptible exhibition of the kind yet witnessed. He showed great lack of judgment in fighting the mail clad Lohengrin when his own defensive armor was almost nil. He and his adversary pushed their little bucklers gently against each other twice without the swords once clashing, and then Telramund did a back fall without any apparent cause. Wagner, true to operatic traditions, describes the strokes in the orchestra—the motif of the Judgment of God, treated in canon, accompanies the movements. Few of the members of this company seem to be aware of the meaning of Wagner's music. In important situations every movement is given in the

orchestra, and those who are ignorant of this might learn something by watching Friedrichs, whose Beckmesser is so finely guided by the instruments and whose Alberich will doubtless afford valuable opportunities.

Ortrude was a curious impersonation—neither a princess nor a sorceress. Occasionally she made it evident that she was thinking deeply, but the character of her thoughts was far from clear. She was anything but a medieval or romantic personality. Once she advanced to the footlights and invoked her gods in a melodramatic fashion, flapping her bat-like cloak meanwhile, and caught the gallery. It was cheap, it was theatrical, it was inartistic, it was something, moreover, that Wagner never would have allowed. Only once Schumann-Heink caught the Wagnerian spirit—when she stood on the cathedral steps and kept Elsa at bay. Is she trying to play down to the level of the Grau standard?

Henry the Fowler is not one of Edouard de Reszké's best parts, although he lends it some majesty and dignity. He seemed lost in amazement at the advent of Elsa and stared at her in wonderment, from which he never entirely recovered throughout the work. His prayer, "Mein Herr und Gott, nun ru! ich dich," was given with breadth and nobility.

The Herald was simply beneath notice.

The stage management was anachronism run mad. Wagner might well pray to be saved from his friends. The action of "Lohengrin" takes place in the first half of the tenth century. It will be interesting to the College of Arms to learn that banners were formally quartered and bore true heraldic charges as early as 950. The Metropolitan authorities put the clock forward some two hundred years. Henry the Fowler probably owed his name to the spatch-cocks, three separate species of which were displayed on the three shields over his throne. Antiquarians will also be interested to learn that architecture was so highly developed in 950, and, in fact, was already degenerating from late Norman into Cockney Gothic. The distant castle on the Scheldt was exceeding ornate. Nature in the vicinity had had her hair combed for the occasion; the willows wore pollard and the poplars were very decorative. The stage directions call for a sturdy oak, under which the King shall sit to hold his court. A clump of nondescript trees was provided instead, and a dais was erected for the sovereign looking like a stall at a fancy fair; the pages, who lolled irreverently on the steps of the throne, were attired in late fourteenth century costume; the nobles, who should pace out the lists, tripped around as if they were playing, "round the mulberry bush;" the steps leading into the court yard (of Act II.) from three sides were luxuriously carpeted, and, in protest against their pre-natal, did their best to trip up the train of noble ladies who issued from the Kementate. The blackness of the night was represented by an extremely luminous twilight, so bright that when the moon came out it scarcely formed a contrast. The moonlight, moreover, was very partial, only illuminating half of Elsa's balcony. The trumpeters, whom the Herald should set facing the four cardinal points, simply faced away down east and galley west in couples, and, oh! how they played! Their discord was such that there was an audible titter in spots, even in the reverential Metropolitan audience. At dawn some attendants rushed frantically up the steps and hung some old clothes over the balcony, while others hoisted some tawdry garlands between some poles, making the courtyard look like the tenement district on washing day. At the end of the first act the Saxons should raise Lohengrin on their shield, while the men of Brabant elevate Elsa on that of the King, and both should be carried out amid loud applause; but dangerous feats of this kind are not to be trusted to Metropolitan supes. Some of Mr. Grau's stars would be sure to suffer in life and limb, and so this feature was mercifully omitted, although the libretto leads the subscriber to expect it.

A great deal of work was expected of the poor little swan, whose plumage was anything but snowy. It nodded its head uncomplainingly, however, as it dragged Lohengrin down the Scheldt, and turned twice in the ditch before landing its precious knight in grand style on the bank. To complete the catalogue with justifiable animadversions on the third act would necessitate the appearance of this notice as a serial.

## Von Klenner Pupils' Musicale.

THE pupils of Mme. Evans von Klenner gave a musicale on last Saturday afternoon at the Von Klenner School of Music, 40 Stuyvesant street.

A program of unusual interest was presented, the pupils singing in English, German, French and Italian, and it should be said to the credit of their able teacher the pronunciation in each language was pure and distinct. In each individual case the Viardot-Garcia method was illustrated to excellent advantage.

There can be but one opinion about the excellence of this method, of which Madame von Klenner is the representative in this city. First, this method invites attention to its technical correctness, and of course technique is the foundation of cultivated singing, as it is of finished performance upon instruments.

During the afternoon a number of novelties were heard. Miss Frances M. Travers sang with fine effect a group of new German songs by Carl Beines. The first, "Dein," the young artist sang with rare feeling. In the second, "Neuer Frühling," the beauty, flexibility and range of her voice were splendidly displayed. The last of the group, "Wie Wandersam," she sang most sympathetically, again revealing her taste and intelligence as a woman.

Miss Grace Ames, another of Madame Von Klenner's artist pupils, sang the other novelty, "Love's Rapture," by A. W. Korthauer, of Toledo, Ohio. This song has been dedicated to Madame Von Klenner. As it has been published, it will undoubtedly become popular, for it has merits that both singers and the musical public will recognize. Miss Ames sang the new song charmingly. Besides "Love's Rapture" Miss Ames sang with much finish "Merce Dilette Amiche," from Verdi's "Sicilian Vespers."

Mrs. F. M. Avery sang "My Dreams," by Tosti; Miss Marion Mott sang the lullaby "Joscelyn," by Godard; Miss Mabel Porter sang "Reverie," by Hahn, and "The Gardener," by Chaminade; Miss Antoinette Huncke sang "Sing On," by Denza. The songs by Mrs. Avery, Miss Mott, Miss Porter and Miss Huncke were sung in English.

Mrs. K. S. Bonn sang "Pur di cesti," by Lotti, in Italian. Miss J. L. Delafield sang in German "Still Wie die Nacht," by Bohm. Miss Ada Lohman was heard in "L'Usignuolo," by Alabieff. Miss Mabel M. Parker contributed the waltz song, in French, from Gounod's "Romeo and Juliet." Miss Sara Evans, who possesses a rich contralto voice, sang Grieg's "Autumn Gale" in English. Miss Bessie Knapp, a mezzo soprano, sang "O. Don Fatale," from Verdi's "Don Carlos."

Besides the singing of Miss Travers and Miss Ames, the singing of Miss Evans, Miss Lohman, Mrs. Bonn and Miss Knap was especially fine. The selections sung were especially suited to the voices of all the singers, and special credit for this admirable arrangement is due to Madame Von Klenner, who never errs in such matters. She teaches her pupils not only to sing, but instructs them in the things that will make them thoroughly accomplished.

Last evening (Tuesday) Madame Von Klenner was in charge of the concert given in the Chapter Room of Carnegie Hall by the Women's Philharmonic Society. A feature of the concert was selections by the Viardot Circle, composed of twelve of Madame Von Klenner's pupils. A review of the concert will be published in the next issue of THE MUSICAL COURIER.

## Dr. Warren Retires.

Dr. George William Warren, who for thirty years past has been the organist and director of St. Thomas' Church, will end that connection May 1, and for the same reason that actuated the other Warren—Samuel P.—to sever his connection; that is, the introduction of a vested choir of boys and men.

Dr. Warren will receive a salary, or rather pension, during life.

# CHARLES L. YOUNG.

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CINCINNATI, February 17, 1900.

**R**OSA CECILIA SHAY ("Cecilia Rosa") returned to this city last week after a sojourn of nearly two years abroad, where she continued her vocal studies under Leoni the Elder, at the Conservatory in Milan. She made a most brilliant concert début last May at La Scala, and recently achieved a decided success in her début in grand opera at the Teatro Comunale, Trieste, Austria. She took the part of Urbano in "Les Huguenots."

Miss Shay has acquired an extensive repertory in grand opera. She is said to make up a splendid Ortrud, and in "Tristan and Isolde" she is an excellent Brangane, according to reports. Miss Shay has already received the most flattering offers of engagements for the grand opera season next year. She could fall into line now, but she prefers waiting until next season. Meanwhile she has been engaged as one of the soloists of the coming Cincinnati May Musical Festival. Her voice is a deep mezzo soprano, which on the lower notes approaches the richness of a contralto and yet has so wide a range in the other direction that it reaches high C with ease.

Miss Shay is very much impressed with the conviction that the day is coming when American opera must be produced in this country—that is, grand opera, sung in the English language. She not long ago listened to grand opera in Covent Garden, where the polyglot mixture was made up of German, Italian, French and English. She says the Germans insist upon hearing grand opera in German, the Italians in Italian, the French in French, and why cannot the English speaking nations insist that opera which they pay for should be sung in the English language? The polyglot business, she believes, is entirely subversive of art, and makes the entire production a pantomime if not a farce.

A welcome home concert will be tendered Miss Shay some time in March.

Mark Hambourg, the pianist, gave a recital on Thursday evening in the Odeon. He presented the following program:

Prelude and Fugue, D major.....Bach-D'Albert  
Sonata Appassionata, op. 57.....Beethoven  
Assai allegro. Andante con moto. Presto.  
Four Studies, A flat, G flat, E major, A minor; Ballade,  
A flat.....Chopin  
A Midsummer Night's Dream.....Mendelssohn-Liszt  
Intermezzo in octaves.....Lechetsky  
Des Abends.....Schumann  
Gavotte Moderne (G. Schirmer).....Hambourg  
Rhapsodie Hongroise, No. 11.....Liszt

Hambourg left the impression of a young giant, who revels in his strength. His dynamic force is marvelous. His virtuosic impact in the most bewildering of octave passages is startling.

E. W. Glover, the new director of the Philharmonic Society, Dayton, Ohio, has arranged the following three concerts for the season:

First concert, March 1, Gaul's "Holy City." Soloists, Miss Clara Turpen, soprano; Mrs. Katherine Talbott, contralto; C. P. Holland, tenor; F. E. Tunison, baritone, all of Dayton. Herman H. Kaemper, of Springfield, organist.

The second concert, the third week in April: Choral numbers, Chadwick's "Lovely Rosabelle," Nevin's "Wynken, Blynken and Nod," and Goring Thomas' "Sun Worshippers." Soloists, Miss Genevieve Clark Wilson, Chicago, soprano; George Hamlin, Chicago, tenor; Mrs. Lawrence, harp.

Third concert, the last week in May: Stainer's "St. Mary Magdalen." For this concert Mr. Glover will, in all probability, take up his excellent quartet of the Mount Auburn Presbyterian Church—Miss Flinn, Miss Henry, Mr. Earnest and Mr. John.

The chorus has thirty-five sopranos, twenty-five altos, twenty-five basses and eighteen tenors.

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An interesting students' recital will be given by pupils of Mme. Zilpha Barnes Wood in Smith & Nixon Hall, on Tuesday evening, February 20. Participants will be the following: Misses Olga Schauweker, J. Margaret Hanke, Mayme Paver, Bessie Luckey, Leona Watson, Lida Johnson, Irene Kohnkey, Hulda Gramp, Charlotte Callahan, Cassie Smith, Inez Monfort, Mrs. Blanche Berndt-Mehaffey, Joe Wernke, Adolph Loeb, Jasper Kinslow, Abe Anspacher, Eli Meyer, Charles W. Stone, E. Leipsiger, Dr. Allen, Dr. Bacherach.

The program has been arranged as follows:

Duet, Love You.....C. Merz  
Mrs. Mehaffey and Jasper Kinslow.  
Fleur de Salon.....Spindler  
Miss Hulda Gramp.  
Old German Love Rhyme.....Meyer-Helmund  
Dein gedenk ich Margaretha.....Meyer-Helmund  
Dr. Bacherach.

Damon.....Max Strange  
Ritournelle.....Chaminade

Miss Bessie Luckey.  
Trio, Oh! Quiet Peace of Evening.....Reinecke

Misses Inez Monfort, Leona Watson and Lida Johnson.  
Gavot.....Händel

Impromptu.....Schubert  
Miss Olga Schauweker.

Grass and Roses.....Bartlett

Good Night.....Chadwick

Serenade.....Tosti  
Miss Charlotte Callahan.

It Was Not So to Be.....Neasler

Happy Three.....Roedel  
Jasper Kinslow.

Reveris.....Schira

Philomela Waltz.....Vanderpohl

Miserere, from Il Trovatore.....Mrs. Blanche Berndt-Mehaffey.

Miss Inez Monfort, Dr. Bacherach and chorus.

Mrs. Otto Rimanvey, one of the most talented pupils of Signorina Tecla Vigna, who continued her vocal studies abroad, has taken the stage name of Nanette Vigna and taken to comic opera. She has been singing with success in the fairy comic opera, "The Snow Man," at the Lyceum Theatre, London.

The Cincinnati Recital Quartet gave an enjoyable concert on Friday evening, February 16, in Norwood, presenting the following program:

Vocal duet, Night Hymn at Sea.....A. Goring Thomas

Miss Hinkle and Mr. Frick.

Songs—  
Without Thine.....D'Hardelot

Love Me if I Live.....Foote

Miss Helen Hinkle.

Readings—  
Charlie Machree.....Hoppin

Mr. Brown.....Hoppin

Miss Helen May Curtis.

Song, The Toreador, from Carmen.....Biset

Romeo Frick.

Piano—  
Nocturne, D flat major.....Chopin

Valse, C sharp minor.....Chopin

Scherzo, B flat minor.....Chopin

Louis Schwebel.

Songs—  
Rosary.....Nevin

May Morning.....Denza

Miss Hinkle.

Reading, The Tragedy of a Theatre Hat.....Wells

Miss Curtis.

Songs—  
Litany.....Schubert

To Love, To Suffer.....Tirindelli

Mr. Frick.

J. A. HOMAN.

### Toronto's Ovation to Hambourg.

NEVER in the history of concert work has there been such enthusiasm over a pianist as that created by Mark Hambourg at his first appearance there last Friday night. The audience simply went wild, and the brilliant young Russian added another to his long list of successes on this side of the water, and among the Canadians he found as cordial friends as he left in London. The following notices from the Toronto press speak for themselves:

Mark Hambourg, the young Russian pianist, played in Association Hall last night. His technic is marvelous. His readings are so clear, his fingering so exquisite, that he delights the most sensitive listener. His opening number was Liszt's arrangement of Bach's Prelude and Fugue in A minor, which he rendered in a most graceful and intelligent manner. In the "Funeral March" his rendering was full of dignity and delicate shades of expression, and rose to a height of exceptional loveliness.—Toronto Mail, February 10.

The audience manifested an amount of enthusiasm that has probably not been equaled for genuine fervor by any musical gathering for many years. Mark Hambourg is certainly a genius as a performer on his instrument. Although only twenty years of age, he has already a phenomenal technic and plays with astonishing fire and vigor. \* \* \* The velocity of some of his scale passages was prodigious; one would say that he has reached the limit of rapidity. Another tour de force was the Intermezzo in octaves, by Lechetsky, which was a wonderful illustration of rapid and clean wrist work. He was recalled about a dozen times during the evening, and on the last occasion with cheers and cries of "Bravo!" from all parts of the house.—Toronto Globe, February 10.

At the conclusion of the Liszt Rhapsody the applause was nothing less than terrific. The people remained and cheered and cheered, until finally Hambourg again seated himself at the piano and played a particularly fine arrangement of Mendelssohn's "Wedding March," after which the applause was renewed. No greater ovation has ever been tendered in Toronto to a pianist.



616 Twelfth Street N.W.,  
WASHINGTON, February 17, 1900.

**T**HE end of this week finds Washington buried under banks of snow, but this circumstance does not slacken the social gaiety of the town nor does it make any appreciable difference in the size of audiences.

An important reception and musicale was given in the spacious parlors of the rectory on Sixteenth street last evening, when Jasper Dean McFall, assisted by several of his pupils and William D. McFarland, gave an interesting vocal recital. The fact that Mr. McFall makes a specialty of tone work in the training of his pupils has been stated in these columns in a previous number, where a summary of his general ideas on the subject of vocal culture was presented. The work of Mr. McFall's pupils last evening was highly creditable, and the young people who took part deserve commendation on the progress made since last fall. Their names follow: Margaret Koontz, Ida L. Vaughan, May Adele Levers, Dana Holland and Mr. Barker. There was a trio, quartet, duet and several solos, among which were three songs recently composed for words by Helen Hay. The audience was a distinguished one, including several well-known society people, and Messrs. Chang Hui-kwan, Wu Hsueh-tien and Chow Tsz-chi, of the Chinese Legation. The musicale was followed by refreshments.

The second concert announced by W. A. Haley is a band concert, and will be given at the Columbia Theatre on March 4.

"It is a common saying that musical ability is a natural gift to the colored race," said Mrs. Espura Daly, in describing her work. "Nothing is more absurd than this statement. Colored girls come to me absolutely ignorant. They not only are devoid of any knowledge on the subject of music, but in many cases learn most slowly and laboriously. The idea that colored people are born with music in them, and that they learn more easily than the whites is erroneous and should be corrected as soon as possible by those who are most interested in the race." Mrs. Daly says, however, that the gratitude of her colored pupils for knowledge gained, and their receptive attitude, make them more apt than white pupils in general, and that her work among them is most enjoyable.

Lovers of orchestral music will be glad to hear that a larger music room is promised for the Marine Band at the barracks. Mr. Santelmann's Orchestra has proved so popular that the present space is much too small for the concerts, and the new room, which will be much larger in size and situated opposite the present building, will afford great relief. Next Monday's program includes the "Merry Wives of Windsor" Overture, "Peer Gynt" Suite, the "Traviata" Fantasia, Finale from Haydn's Fifth Symphony, and "The Debutante's Waltz," by Santelmann.

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Friday, 23...South Bend, Ind.  
Saturday, 24...Chicago, Ill.  
Sunday, 25...Elgin, Ill.  
Monday, 26...Chicago, Ill.  
Tuesday, 27...Kewanee, Ill.  
Wednesday, 28...Galesburg, Ill.  
Thursday, 29...Sterling, Ill.  
Friday, 30...Davenport, Ia.  
Saturday, 31...Monmouth, Ill.  
Sunday, 1...Peoria, Ill.

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The soloist will be Jacques Vanpoucke, who will play the Fantasia from "Der Freischütz" for clarinet.

William Bruce King, president of the Choral Society, announced at last Monday's rehearsal that the soloists so far selected for the next concert are Susan Strong and Myron Whitney. The contralto and tenor have not yet been decided upon.

The first chamber music concert will occur on February 21 at the Washington Club. The society, which consists of Anton Gloetzer, piano, and Anton Kaspar, violin, will be assisted by Mrs. W. L. Wilson, soprano, and Josef Finckel, viola.

The second Bischoff concert will be given at Congregational Church on February 20. It is announced that the program will consist of settings of the poems of Longfellow and Eugene Field.

The storm did succeed in breaking into the ranks of the Georgetown Orchestra this evening, but those who attended worked most faithfully at Grieg's "Spring" for strings, and the string parts of the Grieg Concerto.

The Euterpe Club will meet at the house of Miss Tuley on Tuesday.

There will be a benefit concert at Columbia Theatre on February 25, in which W. F. Smith, Jean Moeremans, Jacques Vanpoucke, Henry Xander, Harry A. Stone and others will participate.

BERENICE THOMPSON.

#### Max Bendix.

THE following are a few of the recent press notices received by this artist, who is having a most successful and gratifying tour—crowded houses—ovations and requests for return engagements being the rule:

The program was opened by Max Bendix with the rendition of Saint-Saëns' "Rondo Capriccioso." His playing was superb. He caught his audience and held them spellbound. An artistic effect such as he produced is beyond description. It can be felt and there alone is the appreciation that its merits accorded. When he concluded the audience responded with long and loud applause.—American, Nashville, Tenn.

There may be many other violinists in the country who can conquer the immense technical difficulties in the numbers played by Mr. Bendix last evening, but there are few, if any, of them who can play with as much ease and render them as enjoyable as he did. His playing was always technically faultless, and he played with the decision of the master that he is. There is little doubt but that he is the greatest native violinist in the country to-day.—Sun, Springfield, Ohio.

Mr. Bendix played the Concerto in D minor by Vieuxtemps with the skill of a master. At times the music was imperious, at times it was pleading. The difficult andante movements were handled in a marvelous manner. Mr. Bendix has few rivals in the matter of bowing. His technique is even better than his interpretation, if that were possible. Zarzycki's Mazurka was the choice of the audience.—Tribune, Minneapolis, Minn.

Mr. Bendix is recognized as one of the leading violinists of America, and his playing was a treat. It is vigorous and clean, artistic to a high degree, and marked with great smoothness, surety and brilliancy. His touch is firm and true, and the tone he draws from his instrument wonderfully rich and beautiful. He played the andante and the finale of Mendelssohn's Concerto in E in a masterly way, which was received with frequent bursts of applause. He played also "Au bord du Danube," Worms; "Elfentanz," Popper-Bendix, and Hubay's "Carmen Fantaisie" with life and feeling and with marvelous execution and skill.—Press, Denver, Col.

Mr. Bendix is a remarkably young man to have attained such fame. He is scarcely over thirty, and it is reasonable to believe he has not yet reached the highest standard of performance possible for him. But as he is now one has to bring to mind the handful of the world's best violinists to find any who will compare favorably, to say nothing of surpassing him in his art. It is poor praise to say that no one of his accomplishments has ever before visited this part of the country. His playing was faultless and his performance truly brilliant. The audience was spellbound by the magic of his bow, and there were times, so still was the house, when the noise which might have been made by the dropping of the proverbial pin would have seemed literally a detonation.—Morning Journal, Marquette, Mich.

Max Bendix made a tremendous impression with the "Carmen" Fantaisie.

Mr. Bendix is one of the few violinists who make art shine through the most dazzling virtuosity. Technically, his performance was remarkable; his double stopping in the "Habanera" clear to a dot, the harmonic passages brilliantly certain, but through the machinery of it all spoke the musician.—Times-Star Cincinnati, Ohio.

Mr. Bendix made a complete conquest of his audience. His rendering of the andante and finale of Mendelssohn's Concerto in E revealed a crystalline purity of tone such as cannot be excelled by Ysaie. Comparison with the great Belgian violinist so recently here was natural and inevitable, and much exchange of opinion on this point was heard during the evening. The Popper-Bendix "Elfentanz"—of peculiar interest as showing him in the double role of transcriber and interpreter—was full of sparkling humor and gaiety that, being reflected in the mobile face of the artist, quite captivated everybody. The Hubay Fantaisie, bubbling over with flashing, erratic impulses, as is the nature of fantasies, put his temperament to the test, and established his capacity for brilliant technical display. That he is a genuine artist and at the same time spontaneous and natural in his expression of feeling was proved by the Chopin Nocturne, played by way of encore. This showed none of the overstrained, mawkish sentimentality so often thrown into it, but received a fresh, sincere, rendering.—Oregonian, Portland, Ore.

#### Emil Liebling.

IT is with pleasure THE MUSICAL COURIER presents this week the accompanying picture of Emil Liebling, whose highly successful performance of Moszkowski's Concerto in E major, op. 39, was last week referred to at considerable length in these columns.

Wondrously versatile is this popular Chicago pianist, who shines alike as artist, musician, teacher, writer and lecturer, and with most deserving pride can he refer to the really remarkable ovation with which his appearance was greeted at the Central Music Hall. Frequent reference has been made to Mr. Liebling's enormous repertory and the fact that in it are embraced all schools. His latest effort well justified these statements, but still left much cause for wonder how one whose hours were so fully occupied (he is in his studio from 8:30 to 6 o'clock every day) could still find



EMIL LIEBLING.

the time to master a work involving the memorizing of a piano score of nearly ninety pages, in addition to the orchestral score. And already, it is said, he is at work on a new concerto!

Strange, too, how our Chicago artist finds time from his teaching to play so frequently in this city and elsewhere. Lately, also, he has done much in presiding over music departments and in the conduct of examinations for Downers College, Milwaukee, and Onachita College, Arkadelphia, Ark. He is also giving an illustrated lecture course at the Wisconsin Conservatory of Music, where compositions of every period are introduced. Mr. Liebling's popularity is not of the mere local order, for among his pupils are many from far distant States and Territories. He is an honorary member of the Nashville Philharmonic Club, and has been engaged to give a recital in that city in the near future.

The following are among the criticisms received by Mr. Liebling upon his performance with the Mendelssohn Club, of Chicago.

Mr. Liebling achieved a spontaneous success in Moszkowski's E major Concerto, op. 39, which received its initial American performance upon this occasion. This new and interesting work is an exceedingly beautiful composition, in which its gifted author's rare ingenuity and gracefulness have found the fullest expression. It teems with sparkling melodic freshness and beauty, and, although it is decidedly modern in its flavor, it nowhere passes beyond the legitimate musical capacity of the instrument for which it is written. The scherzo, in particular, is a most piquant and fanciful bit. Mr. Liebling's performance was of a decidedly brilliant order, and he acquitted himself in admirable fashion, giving the scintillating beauties of the scherzo with great technical delicacy and musical charm.—Chicago Tribune.

Inspired by the occasion and moved by the romantic consequence of the work, Mr. Liebling surpassed himself in a performance full of solid scholarship and excellent interpretation. I have never heard him play an important work with more dash and spirit or with greater evidence of artistic appreciation. If the rhythm failed at any time this was due to the overplaying of the orchestra, which occasionally obscured the pianist, but there is so little complaint to be made on this score that it might be fair to omit it altogether. Mr. Liebling's fine effort was rewarded by spontaneous outbursts of applause, intended, no doubt, to express admiration both for the composition and the performance by means of which its beauties were so well disclosed. All things considered, this new composition could not have been introduced to the American public in a more agreeable and convincing manner.—Times-Herald, Chicago.

The fourth number was a decidedly interesting novelty—a concerto for piano and orchestra by Moszkowski. It was new not only to Chicago, but to the United States. The composer is said to have performed it at Berlin and London, and Emil Liebling, his friend and admirer, played it last night. We do not quite share the enthusiasm Mr. Liebling manifests in what we take to be his description of this concerto. It is undoubtedly striking and original, and it has melodious themes. But to speak of the "entrancing charm" of the first movement and to claim that the scherzo is one of the most captivating of modern times is to go too far. The composition is not obscure and can be followed with pleasure. The andante is, indeed, of lovely Oriental color. Mr. Liebling certainly placed his friend's work in the most favorable light by his brilliant and masterly pianism.—Evening Post, Chicago.

Emil Liebling was the other soloist, and gave for the first time in America Moszkowski's piano Concerto in E major, op. 39. It was a composition of much beauty, and Mr. Liebling gave a thoroughly interesting reading. The Chicago Orchestra, well handled by Harrison Wild, assisted in the Concerto. Mr. Liebling was also

obliged to respond to the enthusiasm of the audience.—Inter-Ocean, Chicago.

Emil Liebling, the pianist, introduced to an American audience for the first time a Concerto in E major, by Moszkowski. Mr. Liebling's performance was masterful and the new work received a hearty reception, the brilliancy of the scherzo being particularly well brought out.—Daily News, Chicago.

Another novelty of the program was Moszkowski's new Concerto in E major, op. 39, for the piano. This Mr. Liebling gave an appreciative reading, for which he was generously applauded.

The Concerto, which had its first performance in America at this concert, is a showy composition, melodious in its themes, and permitting such display of technical expertness in the performer as invariably appeals to an audience.—Journal, Chicago.

Mr. Liebling played Moszkowski's E major Concerto for the first time in America, the audience recognizing his performance with emphatic signs of appreciation and recalling him again and again. The Concerto proved to be an interesting work, decidedly ingenious and fresh in theme and conception, and will be heard again with interest. The Chicago Orchestra, under Mr. Wild, played the accompaniments admirably.—The Record, Chicago.

A concert given by the Chicago Mendelssohn Club last night at Central Music Hall was the occasion of the first hearing in America of Moszkowski's piano Concerto in E major, op. 39. Emil Liebling rendered this three-movement composition with rare grace and skill, and the new Concerto was approved by the large audience.

Mr. Liebling is a personal friend of Moszkowski, and the playing of the Concerto was with him an expression of his friendship. The technical requirements of the composition are great, but Mr. Liebling has surmounted them and he gives the varied passages seemingly in the spirit of the composer.—The Chronicle.

Mr. Liebling, who does not appear in public as often as we would like to hear him, was the pianist. He presented a new Concerto, op. 39, by Moszkowski, which opens new musical possibilities and contains beautiful ideas, dedicated to Josef Hofmann. It has so far been played by the composer only in Berlin and London, and the present performance was the first in America. Mr. Liebling played with great animation and pregnant rhythm; never degenerating into false sentimentality, he developed splendid climaxes; his grand technique and lucid interpretation gained for him an imposing ovation; recalled many times by the most spontaneous applause, Mr. Liebling added an encore which again emphasized his mastery of legato and delicate dynamic coloring.—Illinois Staats Zeitung.

#### Meyn Song Recital.

IN an attractive program of songs in French, German and English, Heinrich Meyn, the popular baritone, appeared last Monday afternoon before a fashionable audience in the Astor Gallery of the Waldorf-Astoria. Many musical people in the metropolis are familiar with Mr. Meyn's accomplishments. He sings always sympathetically, with intelligence, with clear enunciation and with a true voice of lovely quality.

The French songs included an old air by Henry III. The royal composer also wrote the verses, which are entitled, "J'all Perdu Celle." A charming setting by Delibes to some verses by Victor Hugo, "La Chanson du Page," by Holme, and "A Toi," by Bemberg, completed his French group. The songs in German were "Es Blinkt der Thau," by Rubinstein; "Genesung," by Franz; a serenade by the same composer, and another very dainty little serenade by Haydn.

The audience recalled Mr. Meyn after his German group, and he responded with "Bon Soir, Marie," by Stephen Adams. The songs in English were "For Thee," by Saar; "Dolly," by Sawyer; "Would Thy Faith Were Mine," by Brockway, and "The Red Rose," by Hastings. Mr. Meyn sang "The Red Rose" with rare tenderness, and his audience insisted on its repetition. "For Thee," by Saar, is an impassioned love song, and Mr. Meyn's interpretation was delightful. Quite a contrast was the ballad "Dolly," by Sawyer with its merry note and happy ending (Dolly and her lover were married at Eastertide). The Brockway song was fascinating, too, and as Mr. Meyn sang it pleased the audience.

Miss Elsa von Moltke, a young violinist, played between the French and German groups the second movement of the Mendelssohn violin Concerto. Between the German and English groups she played the Raff Cavatina "Le Cygne," by Saint-Saëns, and a Mazurka by Musin. The young woman's playing was admirable considering her youth and also considering that she is not yet a full-fledged professional.

Bruno S. Huhn was the accompanist of the afternoon.

#### Becker Lecture-Recital.

GUSTAV L. BECKER'S lecture-musical will be given on February 24, at 10 A. M., at his home, 1 West 104th street. It was found necessary to change the dates for these musicales, which occur twice a month. The subject for next Saturday is "Oriental Music."

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## Armand Lecomte.

A RECENT arrival in America is Armand Lecomte, the Italian baritone, who is at present in Boston, Mass., and there already has delighted many music lovers with the fine baritone voice and finished style of his singing. At his concert, which was his first public appearance in Boston, he met with instantaneous success. After Mr. Lecomte's debut a few years since, in the Royal Mercadante Theatre of Naples, in "La Favorita," he has numbered many successes in the different cities of Europe, where, in this field or on the concert stage, he is equally enjoyable and at home.

Arriving in America during the summer, his first appearances were at the fashionable watering places, including Newport, where he scored enormous successes at receptions of and under the patronage of some of America's best known people in the social world.

While in America Mr. Lecomte may be reached through

English and Russian ones.—Pictor in Fieramosca, Florence, March 27, 1899.

The concert of the well-known baritone was in every way a great success and Signor Lecomte received quite an ovation, his greatest success being scored in the air from Massenet's "Roy de Lahore" which he had to repeat. His rendering of Lemaire's Gavot was very refined.—The Italian Gazette, Florence, April 4, 1899.

Armand Lecomte, a celebrated Italian baritone, who has been singing with marked success at entertainments given by Mrs. J. Drexel, Mrs. Stuyvesant Fish, and other summer residents, sang yesterday at a luncheon given by Mrs. H. Payne Whitney. Mr. Lecomte's voice, a high baritone, is one of rare beauty and power. To unusual sweetness and flexibility is joined an immense breadth and volume of tone, together with the dramatic strength and finished style of a great artist. After hearing Mr. Lecomte in some of his favorite roles, one must predict for him a successful career upon the operatic stage in America, where he will doubtless add greatly to the reputation which he has brought from Europe of an artist of the first rank.—The News, Newport, August 26, 1899.

Despite the unfavorable weather, Mr. Lecomte was in fine voice, and made many new admirers by his inimitable style. He was most

been the recipient of much social attention during his visit here, as well as while in Philadelphia. During his stay in town Signor Lecomte is living quietly at the Hotel Touraine.—Boston Journal, February 4, 1900.

It was easy enough to predict by any of those who had heard M. Lecomte's singing at the clubs and in the drawing rooms of the smart set in Newport last summer, where he made the professional hit of the season, and where he was socially much entertained, that he would have a large and exceedingly smart audience for his first public recital in Boston on Monday afternoon at Steinert Hall. The house was sold out nearly a week before the concert, for all those who had previously heard the handsome Italian baritone in Newport were anxious to have the pleasure again, and brought their friends with them. It was a great success financially and artistically, as it was socially, and the applause which followed almost every number was a genuine tribute to M. Lecomte's art.—Boston Sunday Herald, February 11, 1900.

M. Lecomte has a sonorous baritone voice of good range, though of a somewhat dry quality. He sings with the freedom and confidence born of experience, in a fairly good legato style and with grace of expression. . . . In his opera airs, his familiarity with the conventionalities of operatic singing was made convincingly clear; but his more satisfying efforts were the lighter contributions to the recital. He showed an excellent acquaintance with the routine of his art.—B. E. Woolf, in Boston Herald, February 6, 1900.

Mr. Lecomte is a singer who shows aplomb and routine experience. The voice is smooth, manly and of good compass. Mr. Lecomte shows the results of fair training; his phrasing is broad, and, as a rule, intelligent, and he sings with an authority that is never forced or assumed. His performance of Rotoli's familiar, but ever welcome "La Mia Bandiera" was spirited, and the climax was skillfully prepared. It is a pleasure to hear French and Italian songs sung by one who is at home in these languages.—Philip Hale, in Boston Journal, February 6, 1900.

M. Armand Lecomte, who is heralded as the "Royal Italian Opera's baritone," made his first public appearance in Boston at a recital in Steinert Hall yesterday afternoon. He was welcomed with much cordiality by a distinctly fashionable audience, who applauded his singing with great enthusiasm and insisted on an encore number being added to the program announcements.

In appearance, manner and bearing M. Lecomte is admirably equipped for winning social triumphs, and his success here in society seems assured. He is a well schooled and intelligent singer, who interprets with sincerity and some expression.—Boston Globe, February 6, 1900.

That cave of the muses, Steinert Hall, was well filled with a large, fashionable and appreciative audience yesterday afternoon, on the occasion of the Boston debut of M. Armand Lecomte, a baritone of sympathetic voice, musical intelligence and attractive stage presence. The singer seemed equally at home in the domain of Italian and French opera and song, although we found his enunciation of the latter the more agreeable and intelligible, spite of the fact that he is said to be of Italian family.

It is always unsafe to pass an absolute judgment at a first hearing of a vocalist, and especially at a debut; an ordeal that does not scathe a pianist (since his piano does not get nervous), may cause a singer to exhibit a vibrato or a tremolo, and may even bring a touch of false intonation into the work of a thorough artist.

We found little trace of the last named fault, but an occasional shaking of tone might be attributed either to apprehension or to an intensely passionate style. We fancy that it was the intensity of the singer that caused this flickering of tone, for M. Lecomte throws himself into his work with an ardor and fervor that is contagious.

His program was one that called for considerable versatility on the part of the soloist. Part I. presented a Donizetti and a Ponchielli number, operatic, and three Italian songs. Part II. gave Gounod and Massenet operatic selections, sung in Italian, and three French songs for the smaller forms.

Of the Italian songs in the first part of the program, the one by Signor Rotoli was the most successful. The interpretation of "Oh Casta Fior," from Massenet's "Roy de Lahore," was commendable, and his performance of Lemaire's Gavotte was something to praise without stint.—Louis C. Elson, in Boston Daily Advertiser, February 6, 1900.

### Clara A. Korn's Compositions.

AT the monthly concert of the Tuesday Musical Club of East Orange, Mrs. Clara A. Korn, the piano soloist, played a prelude, one of her own compositions; also the "Danse Russe," by Tchaikowsky.

At a recent concert of the Philo-Musical Club, at Newark, N. J., Miss Ruby Gerard-Braun, the violinist, played an "Air de Ballet" composed by Mrs. Korn, and dedicated by the composer to Miss Braun.

Mrs. Stella Hadden-Alexander and Master Earl Gulick were also soloists at the Newark concert.

### Volpe Compositions to Be Played.

ARNOLD D. VOLPE, the violinist, will give a concert at the Carnegie Lyceum Tuesday evening, March 6. The program will consist entirely of Mr. Volpe's compositions. The composer will play himself, and among the artists assisting him are Mrs. Morris Black, contralto; Eugene A. Bernstein, pianist; Bernard Sinsheimer, violinist; John M. Spargur, violinist, and Charles Russell, cellist. The concert is given under the patronage of women prominent in society and in musical circles.

### Concert in Jersey City.

An organ concert was given last Monday evening at St. Matthew's Evangelical Lutheran Church, on Wayne street, Jersey City, N. J., by the organist of the church, Frederick E. Eggert. Mr. Eggert was assisted in an attractive program by H. Denton Boston, tenor; Miss Carrie Cope, soprano, and Adrian Primrose, violinist. The concert was for the benefit of the church.



ARMAND LECOMTE.

THE MUSICAL COURIER, New York, or Steinert Hall, Boston, Mass.

Here are some of his many press notices:

When last night, at the Royal Mercadante Theatre, before a public as numerous as select, the baritone, Armand Lecomte, made his debut in "La Favorita," I was not astonished at his great success. I knew who is hiding behind the pseudonym of Armand Lecomte. I knew his noble birth, his beautiful voice, his artistic sentiment, his musical education.—Branci, in Gazette Teatrale, Naples, October 17, 1896.

The elegant baritone, Armand Lecomte, who is a very much appreciated singer on the stage, and a perfectly insuperable one in the concerts, sang "Segreto," by Tosti; "Je t'aimerai," by Gabardi, and the "Grand Aria" from "Le Roy de Lahore" of Massenet, with a finesse of interpretation and a luxury of voice fit for a perfect artist, and the warm applause that greeted him was well earned.—Count di Barga in Fieramosca, Florence, December 8, 1898.

Armand Lecomte should feel much flattered by the reception of enthusiastic applause that greeted him last night at the Filarmonica, which was the rendezvous of all that is most elegant and most beautiful in our high life and in the American colony, as also in the

warmly received, and gave a delightfully contrasted program of ballads and opera selections. His magnificent baritone and the consummate skill with which he used it caused favorable comment from all present.—Newport Herald, September 12, 1899.

Armand Lecomte gave a charming song recital at the Hunnewell Club on Wednesday to an extremely enthusiastic audience of over 500 ladies. He sang a light program of Italian and French songs in a refreshingly artistic manner and a most delicious quality of voice. The ease and distinguished stage presence of this handsome young baritone is far-reaching in its effect, and he is a most finished artist.—THE MUSICAL COURIER, New York, January 31, 1900.

The song recital which Sig. A. Lecomte is to give at Steinert Hall to-morrow afternoon will call out a large and fashionable audience, as he has been heard with great success at several of the smartest Newport houses during the past season. Signor Lecomte has opened a charming studio in the Steinert Building the past week, where already a few fortunate lovers of music have had the privilege of meeting him personally, all of whom are charmed with his baritone voice of tremendous range, as well as his charming personality and manner. Signor Lecomte, who is popular in New York society, also holds a very popular position as the baritone of the Royal Italian Opera House. Signor Lecomte is a man of charming personality and a member of one of the best families of Italy. He has

## The Harpist Protest.

(VERBATIM.)

Editors *The Musical Courier*, St. James Building, New York.

We send you herewith resolution passed at a meeting held at the Brown & Buckwell Harp Studio. Hoping you may find it acceptable to publish in your next issue,

We remain,

Yours truly,

J. CHESHIRE,

(Harpist of the Metropolitan Opera House)

P. SURTH,

(Harp Instructor at the New York College of Music.)

A. F. PINTO,

(Harpist of the New Herald Square &amp; Buckingham Hotels)

C. SCHUETZE,

Harpist of Damrosch Orchestra)

O. HAGERDORN,

(Harpist of the American Theatre)

To the Secretary of the M. M. P. Union, New York

At a meeting held by a majority of harpists, Members of the M. M. P. Union, held at 119 W. 37th St., New York, on Jan. 31st, 1900. It was resolved that the annexed petition which is made a copy of the resolution (passed) to the Secretary of the Union to be presented to the Committee Members thereof.

Be it resolved the M. M. P. Union take proper steps and actions to prevent any lady from playing the harp in any Orchestra, Theatre or Opera House in the city of New York unless they are made members of the union to better enforce the desire of good faith and fair dealing between members unworthy of being benefitted by their calling and in accordance with Article 2 of the Union constitution.

To the Secretary of the M. M. P. Union New York.

At a meeting held by a majority of harpists members of the M. M. P. Union, held at No. 119 W. 37th St., New York, on Jan. 31st, 1900, we members of the M. M. P. Union petition that you take proper steps to protect the members thereof who play the harp as is given to other members of the Union playing other instruments. The harp is now being played in theatres and at the Metropolitan Opera House, New York, by ladies who are playing for much lower rates than has been paid members (of the Union) who have come from Europe to New York, who from their Talent and positions deserved honorable recognition from their experience here alone. It is proved however, that they have been unable to obtain employment on account of lady harpists playing for less salary, and such the undersigned Members very respectfully claim protection as per Article 3, Section 1 & 2 of the Union's by law.

THE harpist in a Musical Union deserves as much consideration as the drummer. If female drummers were going about offering their wares at less than male drummers ask the Union would step in to protect the male. So it should be with the

harpist, hornist, hautboist or any other man. In fact, it is unjust to discriminate on account of sex in a Musical Union. No doubt the petition has already been considered favorably.

### Rieger in Canada.

IN our next issue will be reprinted some of the press notices of William H. Rieger's appearance in Montreal, Canada, last week. His singing aroused great enthusiasm, and he will be welcomed there again. He is one of our best tenors.

### Elsa Ruegger at Cleveland and Milwaukee.

Mlle. Elsa Ruegger is a revelation as a violoncello virtuoso. In the De Swert Concerto she not only gave an astonishing exhibition of technique, but produced a broad, pure, rich tone of noble effect, and worked to her climaxes with sure graduations. In her lighter numbers she developed a cantabile that fairly sung, while she made the instrument dance in the show numbers by Popper.

Mlle. Ruegger does more than play the violoncello with impeccable technique, broad style, the utmost finish and refreshing ease of manner. She animates it with a usefulness born of her own musical nature, evolving effects of tonal beauty and delicate touch that are always dignified by refined taste, and that make an appeal to her auditors that holds them in complete thrall.—Cleveland Leader, January 21, 1900.

Mlle. Ruegger's triumph was complete Tuesday night. Mechanically she has so mastered the finalities of technical skill that her most difficult playing appears to be done with the utmost ease. Intonation, bowing and faultless fingering combine to eliminate aught objectionable or insufficient. Then her intelligence, youthful ardor and rare taste bring from the instrument melodies so fitly colored and so aptly phrased that they speak in potent accents of dignity, tenderness, the sob of sorrow and longing, graceful and poetic fancy or strong exultation.—Cleveland World, January 21, 1900.

Mlle. Ruegger is a master of the cello, giving it all the lightness and delicacy of the violin combined with its own mellow richness, and she charmed the audience, not only with her music, but also with her own sweet personality.

This young and charming girl is a rare and mature artist on the violoncello. Her execution is without flaw, her intonation true in the most difficult passages, her tone broad, noble, tender, warm or impassioned, as she may wish, and her effects of shading never transcend the domains of refined taste.—Cleveland Plain Dealer, January 21, 1900.

Elsa Ruegger, tall and slender, graceful of movement and noble of bearing, is a mistress of her instrument. Her tone is warm and rich, her phrasing artistic and her execution faultless.

She played a wide range of works, in which she exhibited a beautiful, singing tone and a brilliant execution in general, together with musical intelligence and an artistic temperament. Her success was instantaneous and enthusiastic.—Milwaukee Sentinel, January 24, 1900.

Miss Elsa Ruegger is a very young performer, who at once appears to have learned all there is to know about technique and interpretation. Utterly free from affectation, refined and noble in her bearing, she charmed by a selection of works of various schools, showing brilliant execution, warmth, temperament and great intelligence. Her tone is very pure and agreeable.—Milwaukee Journal, January 24, 1900.

Miss Elsa Ruegger is a young artist who deserves the title. Her tone is rich and warm. Intonation is very pure, and she played with the verve and the finish that instantly proclaimed her of the "musical" temperament. Her staccato is really wonderful. Her program, varied and pleasing, was supplemented by several encore numbers.—Milwaukee Evening Wisconsin, January 24, 1900.

## "Klingensfeld Night."

THE "Klingensfelds" took a conspicuous part at the second concert of the Lydia Venth Trio, at Wisner Hall, Brooklyn, last Monday night. Heinrich Klingensfeld is the violinist of the trio. His wife, Mrs. Marie M. Klingensfeld, sang a group of songs by Grieg.

Besides Mr. Klingensfeld, the trio includes Mrs. Lydia Venth, pianist, and Karl Grienauer, 'cellist. Although only organized a few months ago, the ensemble playing of the trio is excellent. Evidently there have been many faithful rehearsals, and the members are completely in sympathy with each other.

The principal trio played on Monday night was the Beethoven (op. 97) in B flat. In all the vast collection of scores left by the great Bonn master, there is nothing more beautiful than the B flat Trio. The work combined those characteristics which caused the world to recognize Beethoven as the intellectual giant in the realm of musical composition—exquisite melody, rich harmony and novel ideas, and that simplicity and directness that makes the ideas clear to the average intellect. The Trio was reverentially played.

An interesting feature of the concert was the Grieg Sonata in C minor for piano and violin, played by Mrs. Venth and Mr. Klingensfeld. Although the sonata is "Grieg with a vengeance," there was no pounding of the piano or scraping of the violin. Both performers played with a precision and smoothness that was most gratifying.

The titles of the Grieg songs, artistically sung by Mrs. Klingensfeld were "The Poet's Heart," "With a Violet," "Two Brown Eyes" and "Autumn Gale." The concert was closed with the Brahms "Hungarian Dances," Nos. 2 and 8, arranged for trio.

### Mrs. Langtry's Thé Concert.

THE music at Mrs. Langtry's Thé at Sherry's last week was a feature of the affair.

Mrs. Langtry opened the program with a presentation of Kipling's "Absent-Minded Beggar," and Rose Olitzka sang two of De Nevers' compositions, "Il pleure dans mon cœur" and "Etoiles Filantes." Susan Strong contributed Schubert's "Gretchen" and Mme. Marie Brema songs by Bruneau and Maude V. White. Miss Clementine de Vere sang Gounod's "Berceuse."

The lighter touch was given by Maurice Farkoa, that charming interpreter of trifles; by the inimitable junior Grossmith, and last, but not least, by a whistling girl, Miss Hélène Belfort Berger. Melville Ellis at the piano; Miss Flavie Van den Hende, 'cello; Miss Ottie Chew, violin; the four Beasey sisters in four ditties, monologues, recitations and one or two distinctly frivolous tangents filled the rest of the program. And the attraction filled the pocketbook of Mrs. Langtry, and through that graceful channel also the treasury of the good ship that American generosity tenders to a sister nation in the hour of need.

Mrs. Hadden-Alexander has been West for the past ten days playing recitals at some well-known educational institutions at Painesville, Sandusky, Toledo, &c. The college recitals are especially enjoyable, from her standpoint particularly, as the audiences are almost entirely students, most appreciative and enthusiastic.

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